Famous Photographers Course

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Famous Photographers School, Inc., Westport, Connecticut

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Lesson 9

Scenic and travel photography

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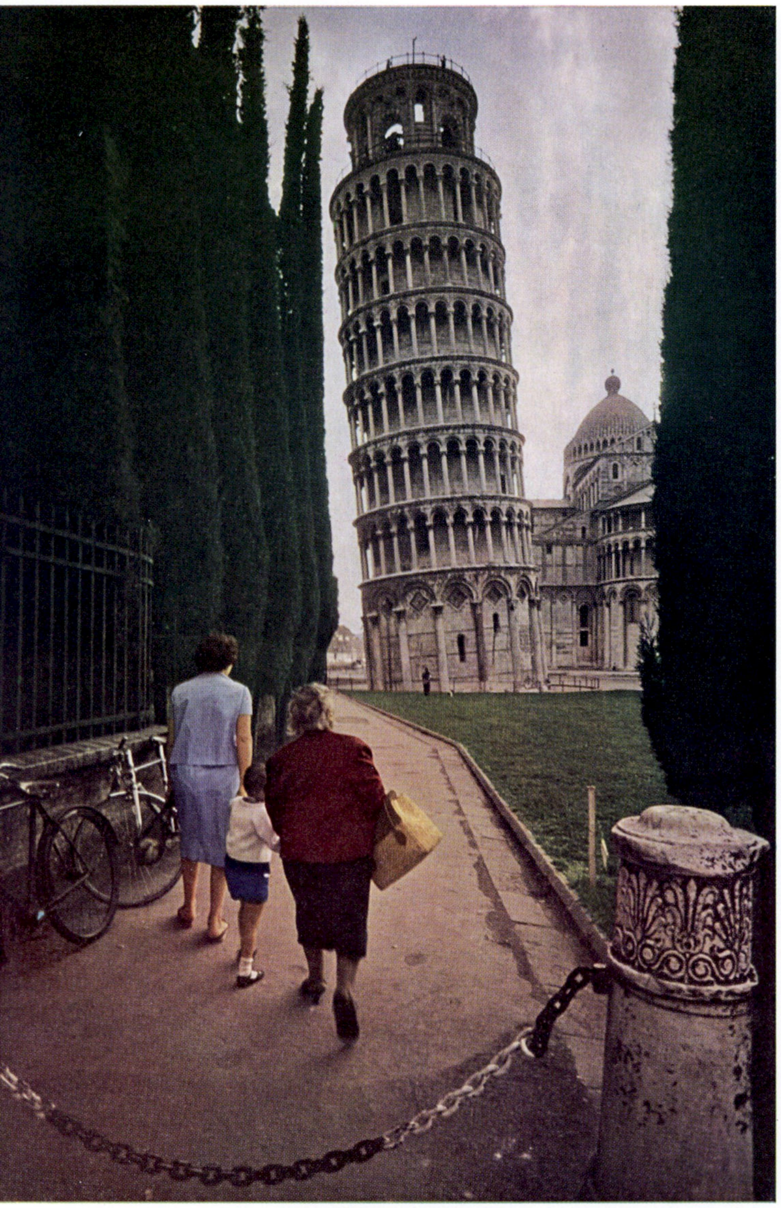
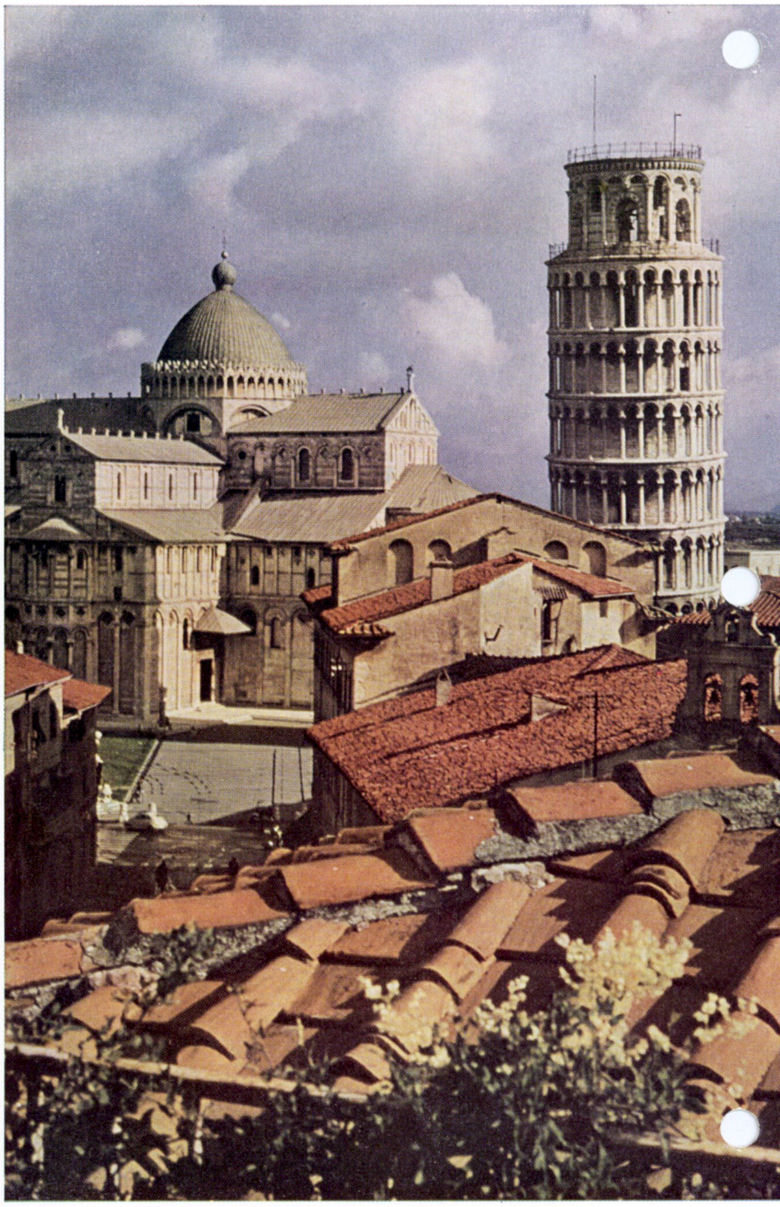




A good travel picture is more than just a snapshot–it reveals some aspect of the subject that the photographer found interesting or important. These two photographs by Alfred Eisenstaedt offer sensitive, original comments on a famous landmark–the Leaning Tower of Pisa.

For the picture at left, Eisenstaedt chose a viewpoint that emphasizes the tower's lean, and framed the structure between the vertical edges of the dark trees. Their somber tones help set off the delicate filigree character of the tower.

In the picture at right he emphasizes the timeless dignity of the architecture. Photographed across a jumble of rooftops with a long lens, the picture shows us the tower as it might have looked in Renaissance times. The warm, slanting light brings out a richness of form and texture. Because we see less of the tower's freakish lean from this angle we are more aware of its beauty.
[Courtesy *Life* magazine, ©Time, Inc.]

The pleasure and profit of travel photography

It's small wonder that most people carry a camera with them whenever they take a trip or vacation, or that millions of travel pictures are snapped each year. A camera can preserve in vivid detail the places you see, the people you meet, and the experiences you have. Photography enables you to recapture the flavor of time and place long after your intense impressions have faded, and lets you share your experience with others.

Good travel pictures can have sales value, too, as the members of your Faculty often have found. Magazines, newspaper picture sections, calendar and greeting card publishers, airlines, ship lines, railroads, regional and national tourist information bureaus, travel book publishers–these are just a few of the possible markets.

The travel and vacation pictures you take–if they meet professional standards–can be a source of income to you over the years. Travel subjects are good material for your "stock" files because they don't go out of date quickly and there is recurrent demand for them.

For example, during a vacation in Haiti Richard Beattie was intrigued by the shape of some cloud formations and shot them. Later he sold the picture for a large fee, to be used as a background in a national ad. Arthur d'Arazien once took several pictures of a Vermont snow scene that he liked. One of these has been sold many times.

Unlike these shots, however, the majority of travel pictures are routine snapshots. Too often they have little or no value to anyone except the photographer and his friends and family because he had nothing fresh or interesting to say about his subject, or because he photographed it in a commonplace, unimaginative way.

In this lesson we'll show you how to avoid these pitfalls. We'll explain how members of your Faculty get visual excitement and a strong story-telling quality in the travel and vacation pictures they take. We'll demonstrate how to compose scenes, how to make the most effective use of the lighting and weather conditions you encounter, and how to take both posed and candid pictures of people.

Communication in travel pictures

You may find a great deal of personal meaning in the travel pictures you take because you were there and remember how things were–the roar of crashing waves, the smell of wet leaves, or the exhilaration you felt on seeing the Eiffel Tower for the first time. But unless you clearly show *in the picture itself* the things that stirred and interested you, other people will not experience a similar response.

It's easy to be carried away by your mood of the moment, the glamour or historical importance of the subject, or some other nonvisual quality, and forget that this won't be evident in the picture. Remember that a travel shot, like any other photograph, must tell its story or communicate its mood directly by visual means. It should not require a lot of explanation on your part for your audience to understand and enjoy it.

Equipment for travel photography

Space and weight usually are major considerations when you're selecting the camera equipment to take with you on a trip or vacation. If you're traveling by car you may be able to carry along as much photographic gear as you like, but in a train, airplane, or bus you'll probably want to keep things as simple as possible.

A light, compact camera is the most convenient choice for traveling. Many of your Faculty use a 35-mm or roll-film camera for their personal shooting on trips. A subminiature gives the ultimate in compactness. Also available are "half-frame" 35-mm cameras, which put two frames in the space usually occupied by a standard 35-mm frame.

If your camera is equipped to take interchangeable lenses, and you're not too restricted in space, include a wide-angle and a long lens. These have many uses in travel photography, as we will demonstrate.

Choose a camera with a built-in exposure meter if you want to reduce space to a minimum. Otherwise, carry an individual meter. If you have the room, it's good insurance to carry a spare meter, too, in case your regular one gets damaged.

A small electronic-flash unit may be worth the extra bulk and weight if you plan to do much indoor shooting. Or you might decide to carry miniature flashbulbs and a compact flashgun–perhaps the type with a folding reflector, which can be stored in a very small space.

For color shooting, include a skylight or UV filter for general outdoor use, and an appropriate conversion filter or filters. For black-and-white photography, a medium yellow and either a dark yellow, orange, or red filter should fill your needs.

A small lightweight tripod also can be very useful, to steady your camera for time exposures at night, inside dimly lighted buildings, etc. If you don't have space for a tripod you might substitute a *unipod*, a single-legged camera support; a *chest pod*, a support used to brace your camera against your chest for steadier shooting; or a *camera clamp*, a clamp with a threaded fitting that attaches to your camera and can be fastened to any handy support, such as a fence rail or chair back.

You'll need a gadget bag big enough to hold all your camera gear. Include a lens shade, lens cleaning tissue, a locking cable release, an ample supply of film, and a notebook and pencil. An indelible ink marker also is useful for identifying exposed rolls or cartridges with subject and shooting date.

Above all, take along a camera, film, and accessories *with which you are thoroughly familiar!* A trip or vacation is no occasion to experiment with untried equipment. Don't risk losing shots you may never be able to retake.

When you travel you have a particularly promising opportunity to get good pictures. One reason, of course, is the wealth of new subjects you may find. But there's a second, psychological factor working in your favor. When you visit a new place or have a new experience you are usually more sensitive and alert than you normally are. You tend to observe more keenly. You see again with something of the fresh vision of a child–you find things strange and exciting. And that is exactly the state of mind that can lead to your best photographs.

Planning good travel pictures

Planning—the *right kind* of planning—can make the difference between getting successful, salable pictures and mediocre or disappointing ones. Your planning should begin well before you leave on your trip.

Prepare a rough "shooting script"—a list of the shots you want to get in each of the places you visit. For help, refer to the pamphlets, booklets, and brochures about these places. Such publications are available at many travel agencies or can be obtained from travel publicity bureaus for different regions or countries. Airlines, railroads, and ship lines are other sources of helpful literature. Photographic manufacturers offer booklets free or at low cost giving practical photographic tips for travelers to different parts of the world. Background reading in a good travel book or history of the region can suggest more picture ideas.

Just how far you should go in briefing yourself depends on the time available and your personal interests. In general, the broader and deeper your knowledge, the richer the picture possibilities you'll see.

However, don't try to make your list of shots *too* detailed. You can't anticipate all the good pictures you may find, and many of your best photographs may well result from your spontaneous response to things you encounter by chance. But do make a list of the most important sights, buildings, cities, activities, etc., that you should photograph for a complete record of your trip.

Exploring the subject

Your planning should continue after you reach your destination. First impressions often are the most vivid, so stay alert to the picture possibilities you may see as you arrive on the scene. Make a note, mental or written, of the things that particularly attract your attention. Then, if time permits, you can arrange to photograph these things at your leisure after you've unpacked.

A walk through a strange town or city can suggest good pictures you couldn't possibly have foreseen at home.

Notice the activities going on, the colors and texture of things, the play of light and shadow. Look for good camera angles. What details make the place unique and interesting? What is the pace and pattern of local life? Is there a lazy afternoon siesta, a busy social life centered around sidewalk cafés? Are there throngs of people hurrying to work in the early morning? Knowing the local habits, you can plan your shooting schedule accordingly.

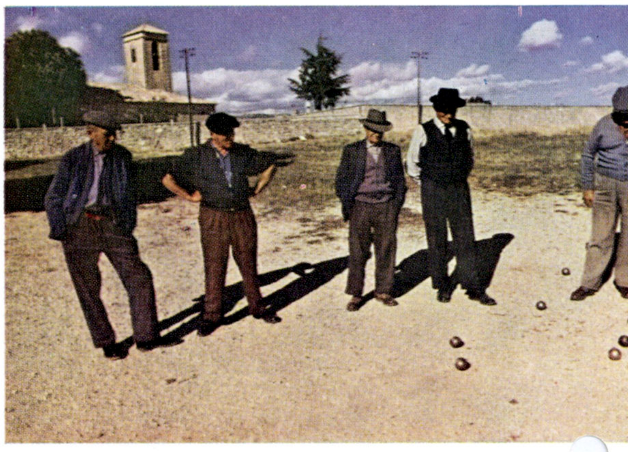
For most of us, time is very precious when we travel, and we have to do our best with the limited amount available. An ability to improvise quickly on the spot is valuable. The following procedure can help you find better pictures even when you must work fast.

Don't be satisfied with just one shot, from the obvious viewpoint. Explore the picture possibilities of your subject as thoroughly as time allows. Begin by taking a long shot that includes all of the subject and shows enough surrounding detail to establish the setting. Then move in closer to make the subject larger and more important, and try different angles, making an exposure whenever you see a composition you like. Look for significant, story-telling details—the iron-studded doorway of a castle, the weathervane of a New England farmhouse, a solitary twisted pine tree on a mountainside, for example.

When you approach a subject with your camera, be alert for the "happy accidents"—the unpredictable things that may give you your best pictures. Of course, the accidental element is a strong factor when you're shooting unposed action, such as the game of *boules* shown in the accompanying shots. But this element can be present in more static situations, too; for example, the sun may suddenly come out from behind a cloud and drop a shaft of light on a rooftop.

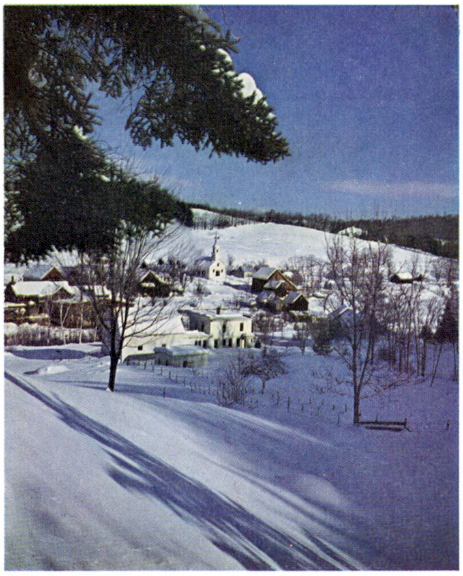
Exploring your subject in the manner we've just described should give you a good choice of long shots, medium shots, and close-ups. These add variety if you put them together in a continuity or sequence, as for a slide show, and help tell your story in richer detail. Naturally, not every subject you shoot is worth intensive exploration. But, generally, one subject explored in depth will give you better pictures than many subjects hastily and superficially photographed.

Irving Penn photographs the game of *boules*

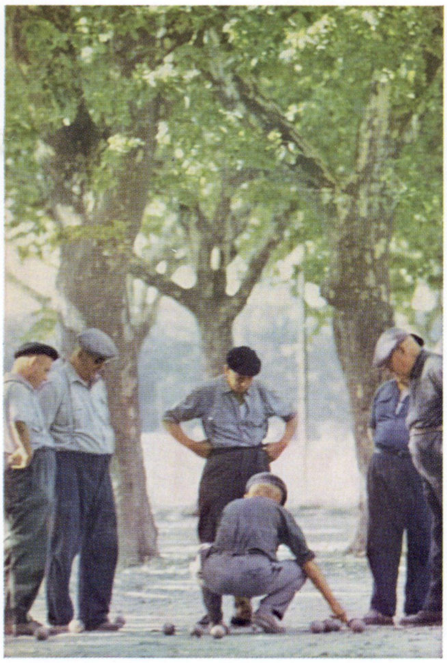


It's not just relatively static subjects such as landscapes that lend themselves to visual exploration. For example, here are some pictures Penn took in French villages over a period of weeks, showing *boules*—a favorite sport of the village men. He had to plan his shooting for the evening, when they gathered for their day's-end relaxation. In this picture, five villagers are examining the lay of the balls. The poses of the men are varied, but the shot lacks the action and mood Penn wanted to capture.

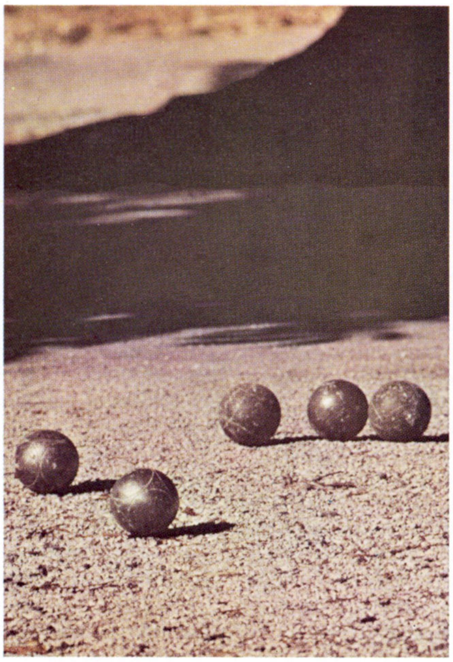
Arthur d'Arazien explores a winter scene



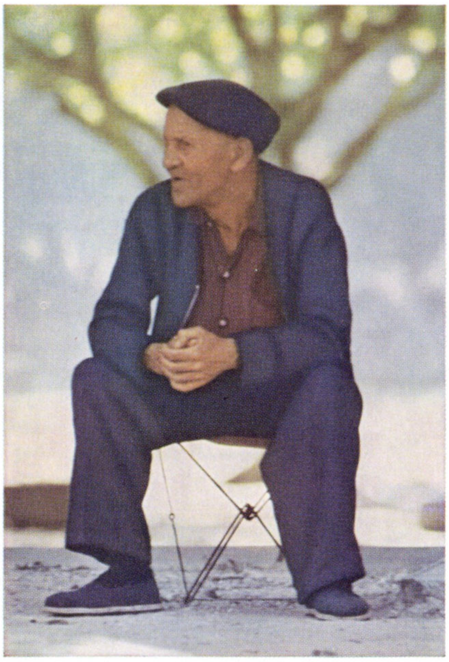
Arthur d'Arazien discovered this lovely Vermont village one evening when he made a wrong turn in the road. He decided to come back the next day and photograph it by the slanting morning light. He chose a nearby hill as a vantage point and made a vertical composition. He placed the church in a prominent part of the picture, so it would be the single most important detail, and included some dark tree branches to give interest to an otherwise empty area.



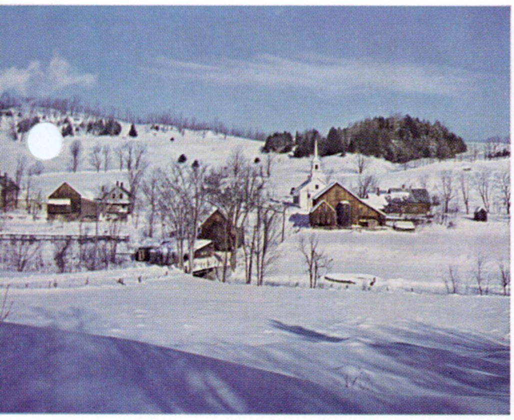
At another game, Penn found an angle that placed the players against a background of trees and foliage. For this medium long shot he used a long lens and focused selectively on the players. Greater depth of field would have weakened the picture by making the background too sharp. The dappled sunlight and shade under the trees suggests the lazy, end-of-day mood Penn wanted to convey. He shot just as one of the men squatted, making him the center of interest.



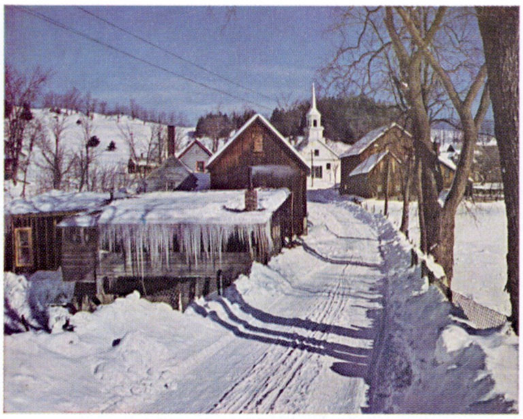
Penn liked this composition of five balls and the dark shadow of a tree behind them, and moved in for a close-up. Of course, this one shot doesn't tell the whole story, but it's an interesting detail to supplement more comprehensive views.



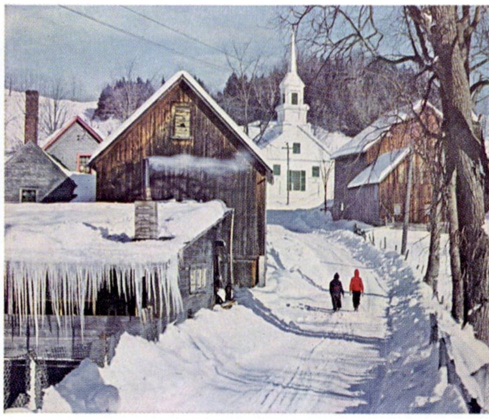
This spectator, with his typical costume and intense concentration on the game, struck Penn as a worthwhile subject. He photographed him with a long lens so as not to disturb him. Notice that Penn again used very shallow depth of field, focusing selectively on the man and softening background shapes and colors. Don't overlook the spectators at an event–they may give you a better picture than the main action itself.
[Courtesy *Look* magazine]



Next d'Arazien went closer to the church and studied it from different angles, choosing this one for his second shot. Here he used a road crossing a stream as a line of direction leading the eye toward the church. He composed the picture as a horizontal to get a panoramic view of the buildings and the hill beyond, and included shadows on the snow in the foreground to keep it from looking blank and dull.



He knew that a closer view of the church would give him an even stronger picture. After more exploration he shot it within the village itself, again using the road as a compositional element. The crisp shadows on the snow, the icicles on the building at left, and the plume of smoke blowing from the chimney are the kind of vivid, story-telling details that a good photographer looks for. Notice the strong feeling of depth in this picture.



Still not completely satisfied, d'Arazien moved even closer to simplify and strengthen the composition by leaving out portions of trees and buildings at left and right. Then he "borrowed" two willing children from the village school and asked them to walk down the road. With this added touch of color and human interest he felt he had the picture he wanted. It has been bought and published many times.

How to photograph scenes

Many of the photographs you'll want to make on a trip or vacation probably will be scenes–pictures that feature the environment, natural or man made. These include long shots of distant views–serene landscapes, stormy marine views, the skyline of a city or a mountain range, etc. They also include closer views, such as city streets, buildings, and nearby details in a landscape–a single tree, a waterfall, a barn, or a twisting road.

A good scenic photograph is exciting. It can vividly express the mood of the place you've visited, show the rich texture of the land or sea, pick out the delicate carvings of a cathedral, or reveal the magnificence of a mountain. Yet many scenic pictures fail–even when the subject is spectacular. What are the traps in scenic photography –and what can you do to avoid them?

One of the most important things to keep in mind is that *what looks impressive to the eye may not always produce a good picture.* Most of us have had the frustrating experience of photographing a sensational view only to have it turn out flat, dull, and insignificant in the print or transparency. A towering mountain becomes a hill; a church spire dwindles to a needle. Size is reduced and space is flattened out.

To avoid this problem, *don't include too much. Simplify.* Eliminate anything that doesn't contribute to the picture–meaningless bits of foliage, distracting outbuildings, random outcroppings of rock, etc. Find something interesting to look at in the foreground or middle distance and make it the center of interest for your picture. A single tree silhouetted against the sun may tell your story better than a whole forest shown as a formless mass. One jagged peak can suggest more than an entire mountain range reduced in size and obscured by haze.

Of course, not every scenic picture needs a distinct center of interest. Sometimes the pattern of fields, forest, or water can give you a pleasing composition. And sometimes the picture may have more than one center of interest–for example, the eye may tend to travel back and forth between something important in the foreground and something in the background. But a successful scenic picture usually has one or more clearly recognizable things in it that attract our attention and give our eyes a place to rest.

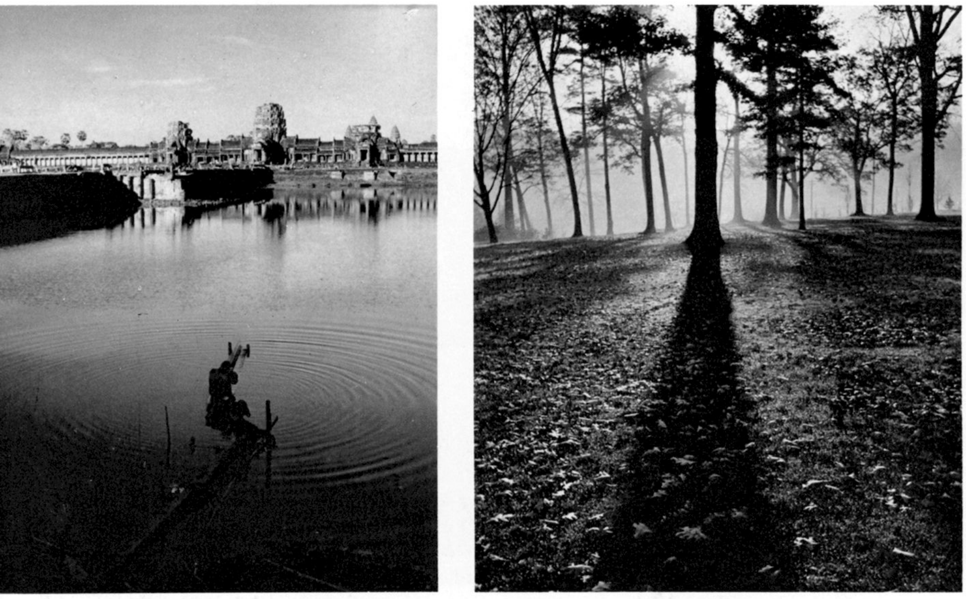
A filter can improve your scenic pictures

A sky devoid of tones or empty of clouds can weaken an otherwise good scenic picture. To get a normal tone in the sky and bring out any clouds that may be there, use a medium yellow or light green filter for your black-and-white landscapes. For a dramatically dark sky, use a dark yellow, orange, or red filter. [Remember, all of these filters primarily affect *blue* sky; they won't do much on a gray, overcast day.] You can further control sky tones and bring out clouds by printing in.

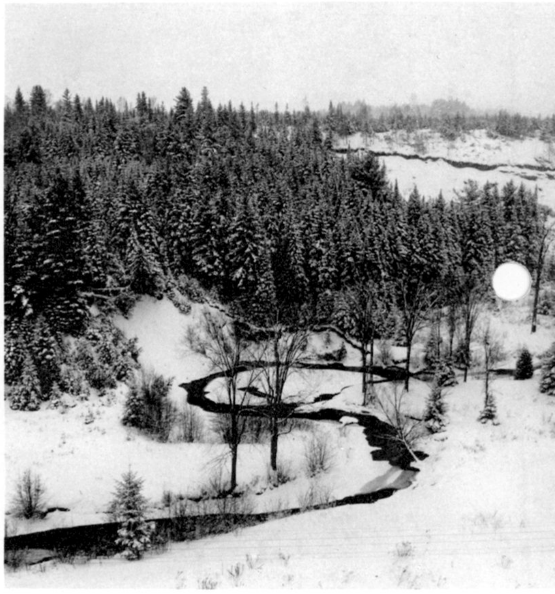
To darken a blue sky in a color picture, a *polarizing filter* can help. This filter, utilizing polarized glass, transmits some light rays and cuts off others. You control its effect by rotating it. In one position it will cut off much of the light from the sky, making it go dark blue in the picture; in another position it will have little or no effect on the sky. By adjusting the filter's position you can darken or lighten the sky to the degree you desire. Polarizing filters are available from several filter manufacturers in sizes to fit most cameras.

Filters can help minimize another common fault of scenic pictures –distant detail that is too pale and indistinct because of atmospheric haze. With color photography, a skylight or UV filter has some ability to cut through haze. For black and white, use your medium yellow or light green filter when you want to record distant detail more clearly A stronger filter such as the orange or red will have even more effect in cutting through atmospheric haze.

With these general principles in mind, let's take a closer look at the things you can do to compose your scenic pictures more effectively.



Don't try to show too much: The simplicity of these two photographs heightens their effectiveness. In each case the photographer concentrated attention on important details. [*Left*] There are two important elements in this picture taken by Ezra Stoller in Cambodia–the woman washing her clothes and the temples in the background. A small aperture recorded both elements in sharp focus, making them stand out clearly against the expanse of water and sky [*Right*] Alfred Eisenstaedt beautifully portrays the serenity and nostalgic mood of autumn woods at sunset with just one tree trunk and its shadow as the dominant element.
[Eisenstaedt photograph, courtesy *Life* magazine, ©Time, Inc.]



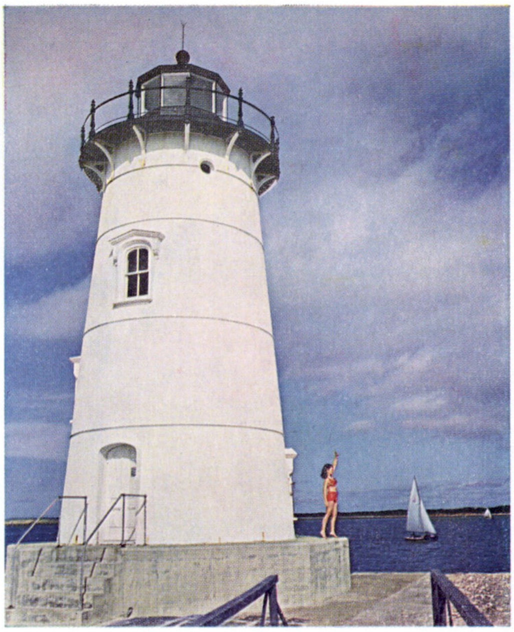
Put lines of direction to work: To compose more interesting scenic pictures, use these lines [1] to lead the viewer's eye *into* your picture, thus giving it a strong feeling of depth, and [2] to add motion and variety to an otherwise dull area. Victor Keppler's photograph of a dark stream winding through the snowy Canadian landscape provides a good example of both effects. If he had shot the picture from an angle where the stream did not show, the scene would seem flatter and the expanse of snow in the foreground would look too empty.
[Courtesy Calvert Distillers Co.]

Try different camera positions

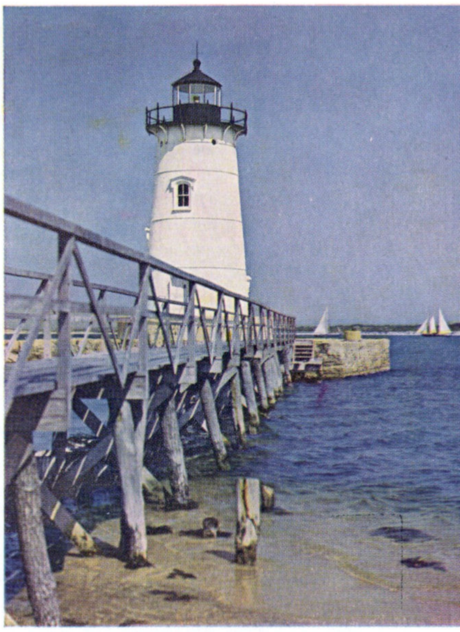
In composing any photograph your job is to *select* and *arrange* things in your viewfinder until you get a strong, well-organized picture that emphasizes the aspects of the subject you feel are most important. In scenic photography, your best method of doing this usually is to choose the right camera position. By moving closer to your subject you include less; by moving farther away you include more. Changing to a higher or lower angle or approaching from different sides also alters the composition.

Don't be too quick to make up your mind you've got the best composition. If the subject is an important one, try different camera angles and shoot more than one picture, as d'Arazien did in the lighthouse pictures reproduced here. Try vertical compositions as well as horizontal ones.

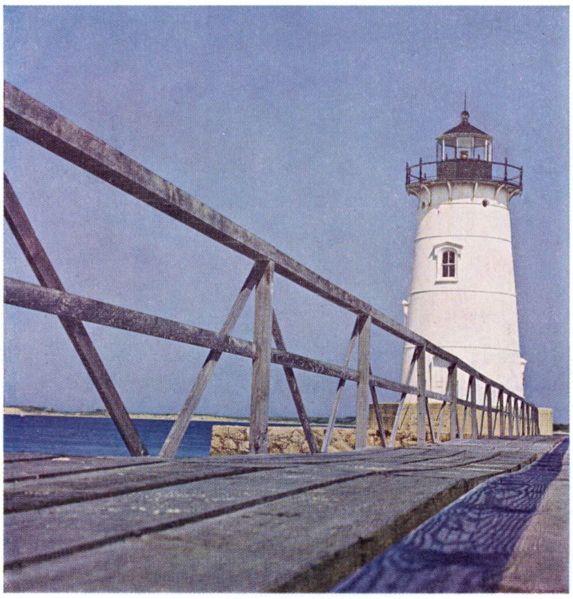
Sometimes you may find it physically impossible to get close enough to your subject to eliminate unwanted foreground detail. Switching to a longer lens may help. With black-and-white or color-negative film you may be able to select a view in which unwanted detail is near the edge of the picture, where it can easily be cropped out during printing. However, with color-transparency film that you plan to project full frame you must do all your cropping in the camera at the time you take the picture.



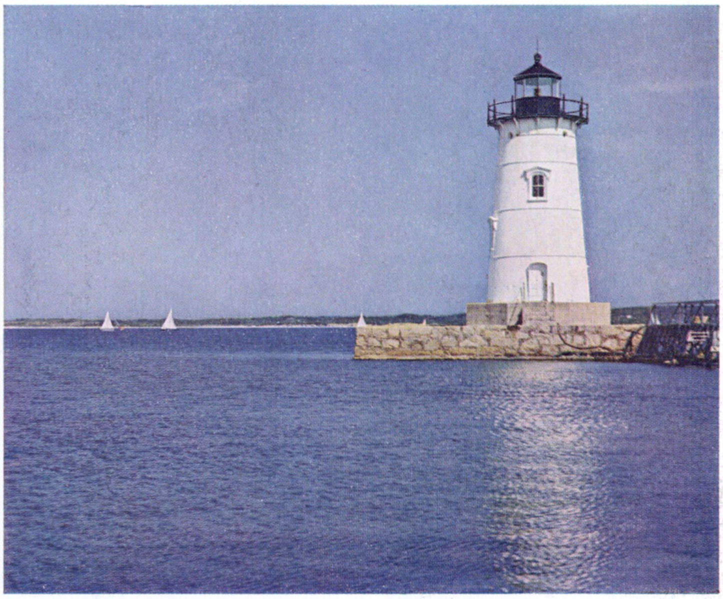
For this picture, d'Arazien moved close to the lighthouse and shot up at a slight angle. He included the girl in a bathing suit for a touch of human interest, and waited until a sailboat passed in the background before he tripped the shutter. The result is a strong picture of the lighthouse—it overpowers everything else. But d'Arazien decided to try other camera positions, too, that would show more of the surroundings.



In the next try, he shot from the beach. This camera position shows us what the first shot did not: the location of the lighthouse at the end of a causeway running from the beach. The clean white shape of the lighthouse still is the center of interest, but it doesn't dominate the picture as much. Notice how d'Arazien used the causeway to create a strong diagonal movement that leads our eye into the scene. However, the foreground is cluttered and distracting.



To simplify and strengthen the composition, d'Arazien climbed up on the causeway and placed his camera almost level with the plank flooring. This position and angle eliminated the clutter of pilings, and emphasized the converging lines of the railing and the floor planks. From the standpoint of pure design, this is the strongest, most dramatic arrangement yet. But with no boats visible, and no human figure included, it is less a story-telling picture than either of the two preceding ones.



Here the photographer moved along the beach to the left of the causeway. He chose to shoot from a position that shows the reflection of the lighthouse in the calm water. The horizon line is punctuated with white accents of sails. D'Arazien changed over to a horizontal composition this time, to emphasize the placid sweep of water. The lighthouse and its reflection break the horizon line and keep the eye from running right out of the picture. Sea, sky, lighthouse, and boats are in pleasing balance here, in a photograph that captures the lazy mood of a peaceful summer day.

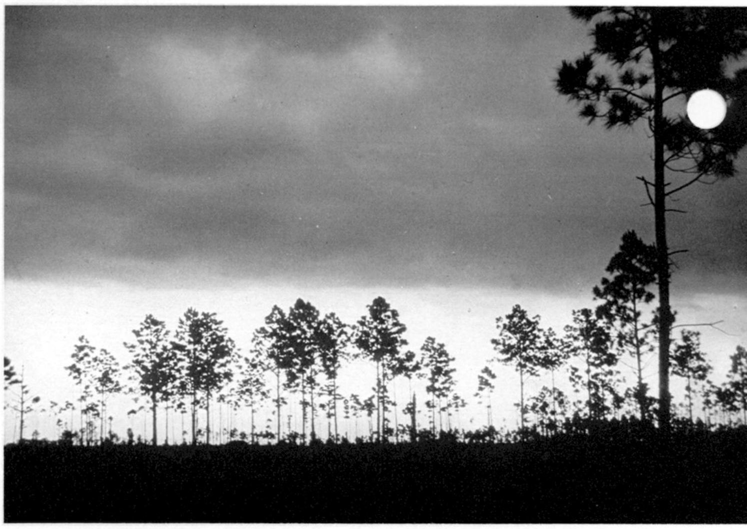
Look for rhythm in your travel scenes

A sense of rhythm is basic in all of us. We tap our foot and keep time to a catchy bit of music. In a railroad train, the clickety-clack of the wheels is arranged into rhythms by our ears. Our eyes are quick to sense *visual* rhythms, too—shapes and colors repeated at more or less regular intervals.

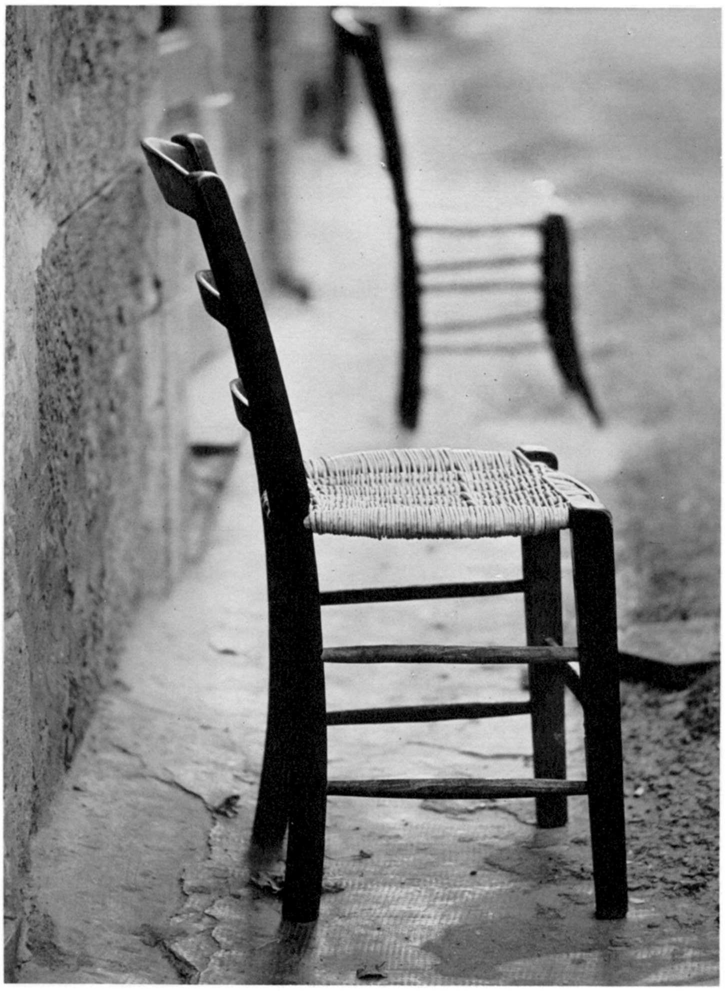
Rhythm can be a powerful compositional aspect of any picture, but it's especially important in scenic photography, where the result often can be static and dull if you don't employ all the visual means at your disposal to introduce interest and variety. So look for strong rhythmic elements you can use in your travel pictures—a line of trees along a road, a row of sailboats, a pattern of rooftops, to give just a few examples.

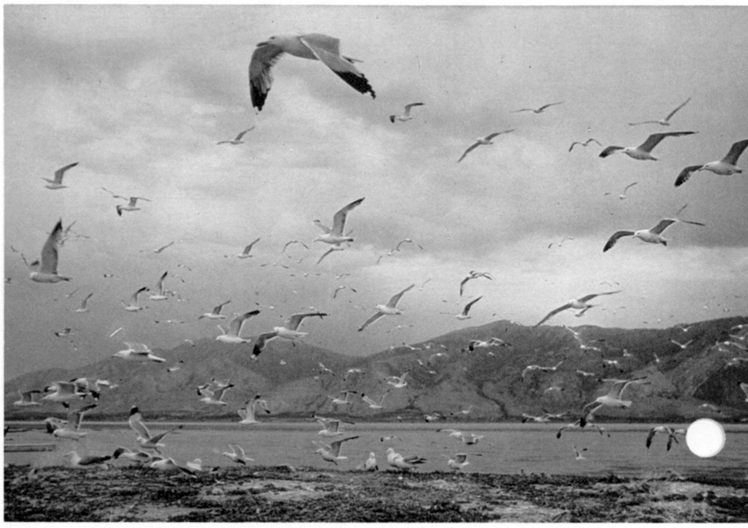
Elements must be repeated to establish a rhythm. But a regular, mechanical repetition can be monotonous and dull, just as a row of identical, evenly spaced houses is less visually interesting than a row of varied homes on lots of different size.

When you choose a rhythmic series of elements for a picture, look for repetition *plus variations.* It is variations—of size, shape, value, color, spacing, etc.—that lend charm to any rhythmic pattern.



This row of trees photographed against a stormy sky by Eisenstaedt has a strong but varied rhythm. Some of the trees are large and some are small. Some overlap, and the intervals between trees vary. In nature we often find subtle, complicated rhythms like this which hold our attention longer than a more regular one might.
[Courtesy *Life* magazine, ©Time, Inc.]





Instead of shooting just the scenery, Eisenstaedt waited until a flock of gulls soared past him. The repeated shape of curved wings makes a varied, exciting pattern. When your subject is as fast moving and uncontrollable as this, shoot as many pictures as you have time for and choose the best composition later.
[Courtesy *Life* magazine, ©Time, Inc.]

Here's a very simple but effective example of rhythm. Penn saw these two chairs waiting for their occupants in the cool of evening in a provincial French town. The chair in back repeats the basic form of the one up front. But it's smaller and slightly out of focus, and strikes a varied note.
[Courtesy *Look* magazine]

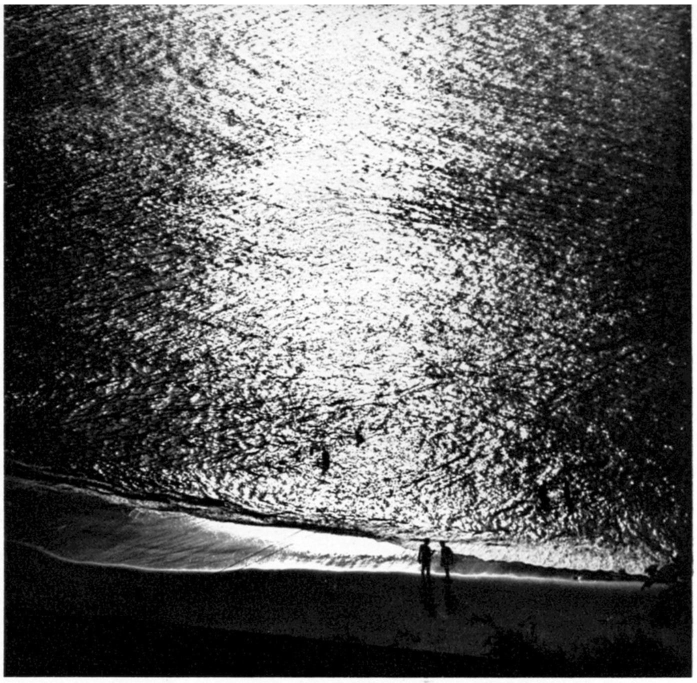
Add a human figure for scale and interest

Put your finger over the people you see in any one of the pictures on this page. With the human figure missing, the scene looks empty and it has less meaning.

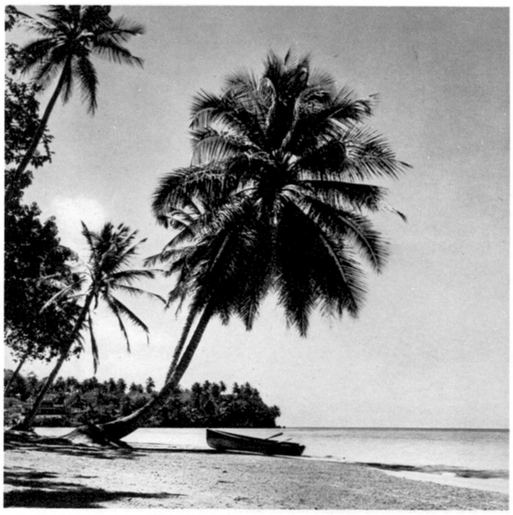
By including people, you can greatly strengthen the interest of scenes you photograph on trips and vacations. The human figure also can provide a scale by which the viewer can measure the size of the things in the picture. A giant redwood looks huge with a person standing beside it, dwarfed by its great bulk; the length of a sweep of beach is accentuated by a solitary figure walking along it. People are also useful for filling in an otherwise dull, uninteresting area–particularly in the foreground of the picture. If they are wearing bright costumes, these can add enlivening touches of color. And people can be used to frame your scene, adding depth as well as interest.

A point to remember is that if it's primarily a picture of a scene you're after, don't let the people dominate it. Show them small, looking away from the camera, or in silhouette. Catch them [or pose them] engaged in some typical activity, or at least have them looking at the scene, not staring directly into the camera.

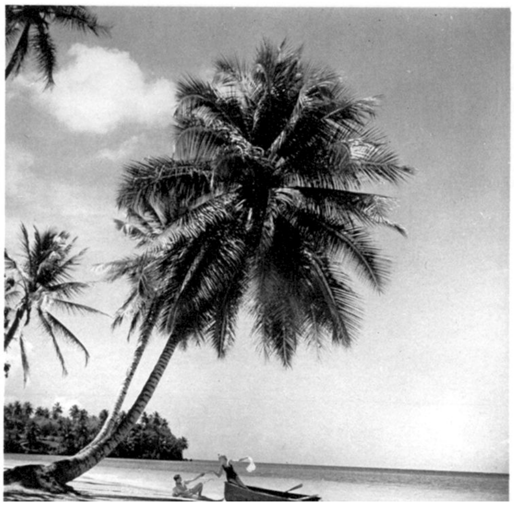
Sometimes you'll find people already in the scene. At other times you can get a bystander to pose for you if you ask his help in a polite way. When you need people in your scene and all the local residents have disappeared, ask your traveling companions to move into the picture area, and observe the posing precautions we mentioned above. It's a good idea to carry a bright piece of clothing with you–a hat, sweater, or scarf–just for the purpose of putting a touch of color into an otherwise drab scene.

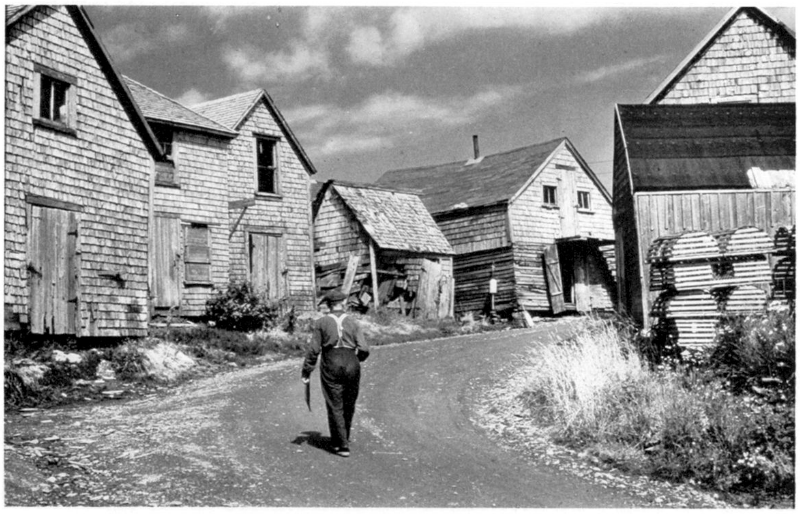


The two tiny figures on the beach are the center of interest in this marine view by Victor Keppler. The texture of the water and the sun's dazzling reflection are striking, but without the figures the photograph would be much less impressive.

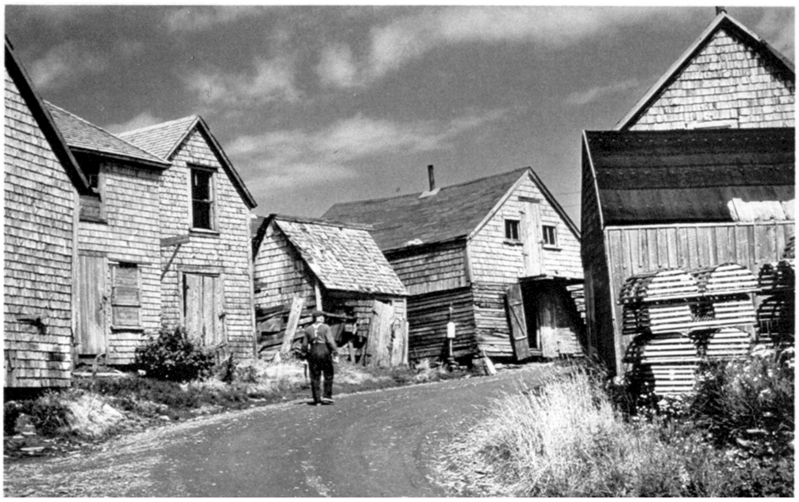


Richard Beattie took these two pictures for a travel ad. [*Above*] This shot, without people, is pleasant enough, but the subject might be a deserted island rather than a tropical mecca for vacationers. [*Below*] Adding two people gives a gay vacation flavor to the scene and makes it come to life. Beattie used professional models, but you can achieve a similar effect with traveling companions.

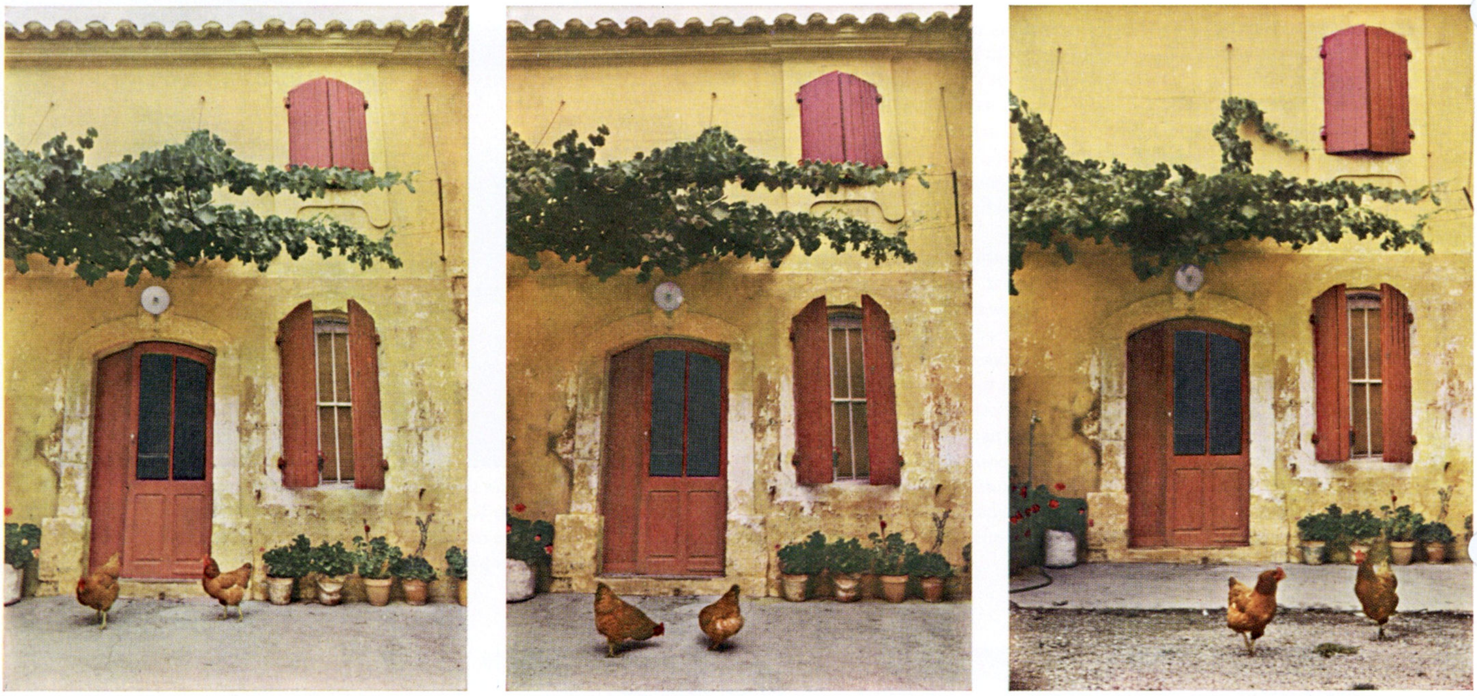




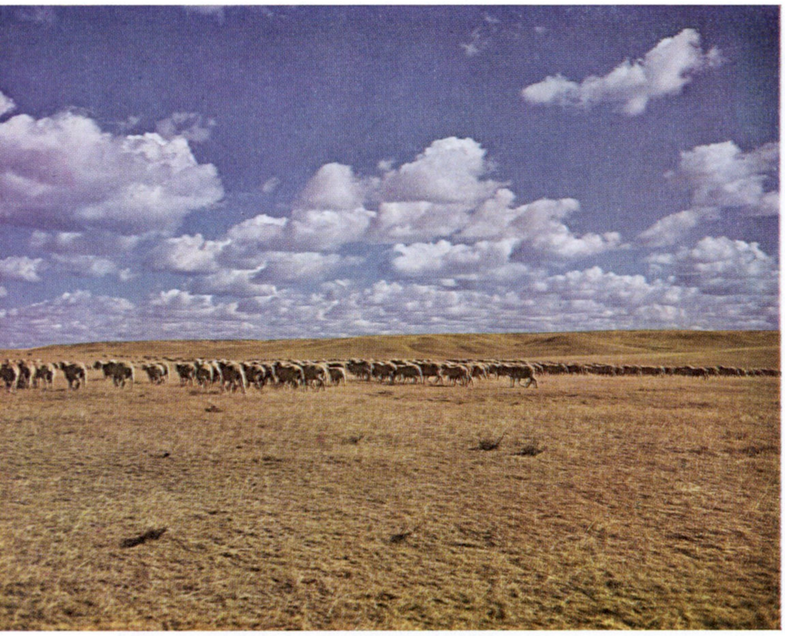
[*Above*] The man in this picture by Harry Garfield is a key part of the composition–he provides a strong center of interest and fills an otherwise empty area. [*Below*] This shot, taken just seconds after the first, is less successful. The figure is too far away and is almost lost against the buildings. Timing is of crucial importance when people are moving. Watch your viewfinder closely and shoot fast when the composition looks right.



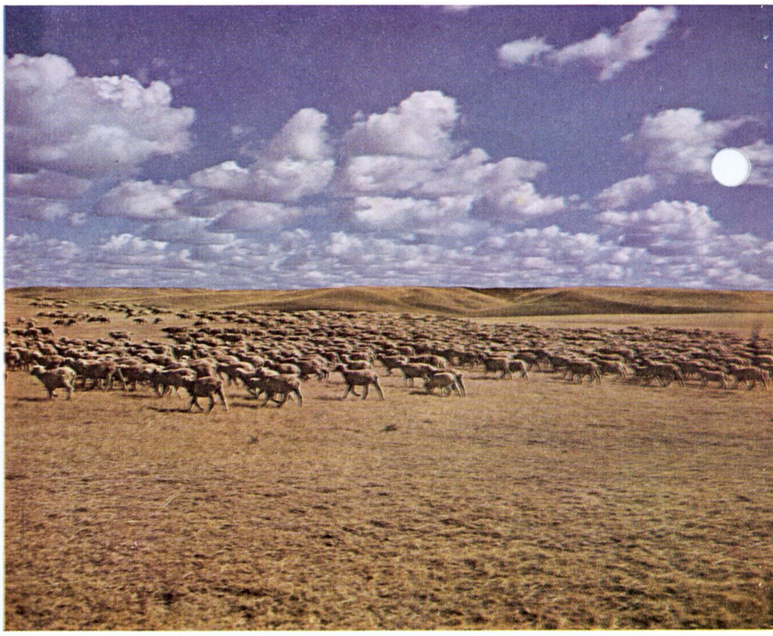
Include birds or animals in your scenes



Birds or animals can liven up an otherwise static scene. Look for a dog, cat, cows, pigeons—or chickens, as Penn did for these pictures of a provincial French house. If the movements of your subject are unpredictable, compose the picture elements that *aren't* going to move, then wait, watch, and shoot when you see a good arrangement. It took Penn several tries before he caught the chickens in the last position, the one he really liked.
[Courtesy *Look* magazine]

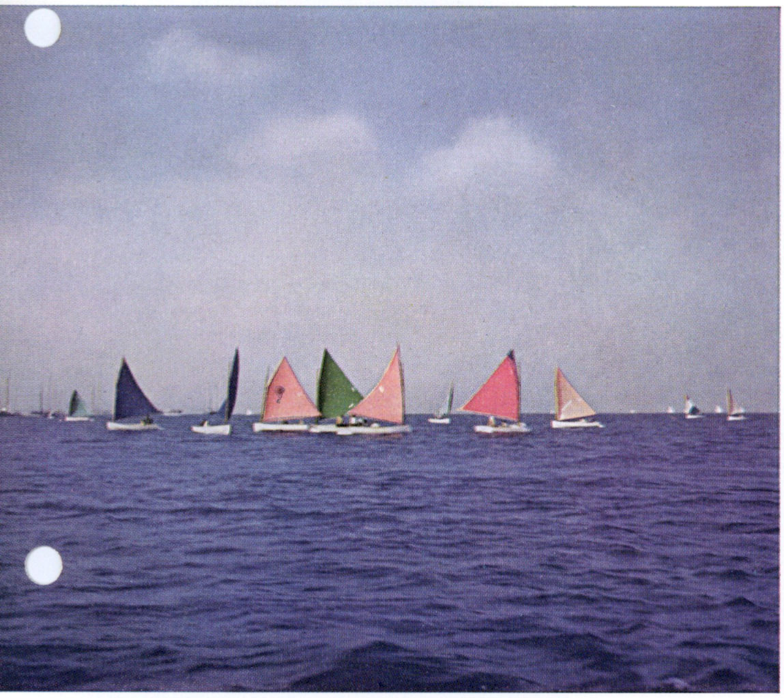


A flock of sheep crossing in front of d'Arazien's camera add storytelling action to this western landscape, and beautiful clouds fill the sky. All the ingredients of a good picture are here, and yet something is wrong. Seen from this angle, the sheep look almost as if they were marching in single file.

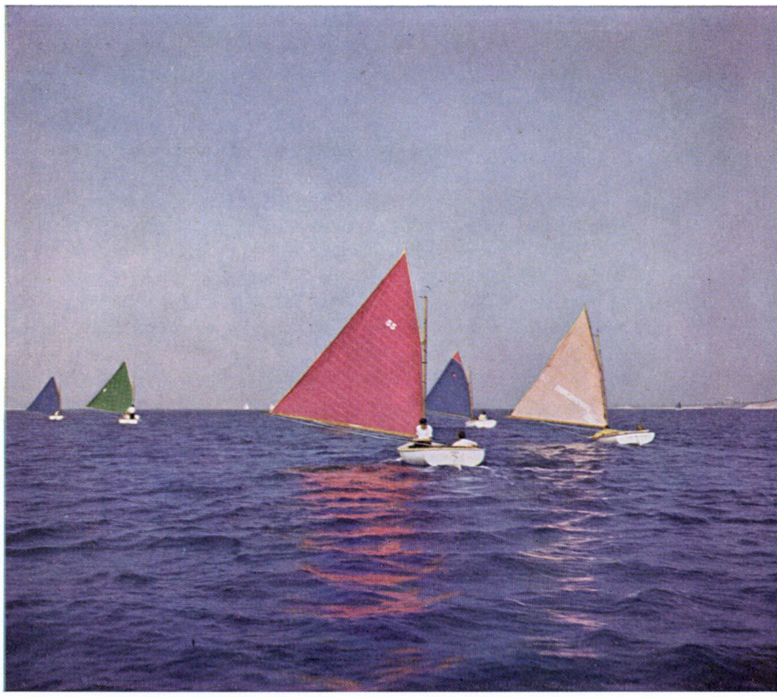


By moving to a slight rise of ground, d'Arazien improved the picture. The higher camera angle shows clearly what wasn't quite evident before—that this flock extends over the breadth of the plain as well as the length. Even a relatively slight change in camera angle can make a big difference. That's why we emphasize: Don't be too easily satisfied. Explore the effect of different positions and angles.

Emphasize details that tell a story



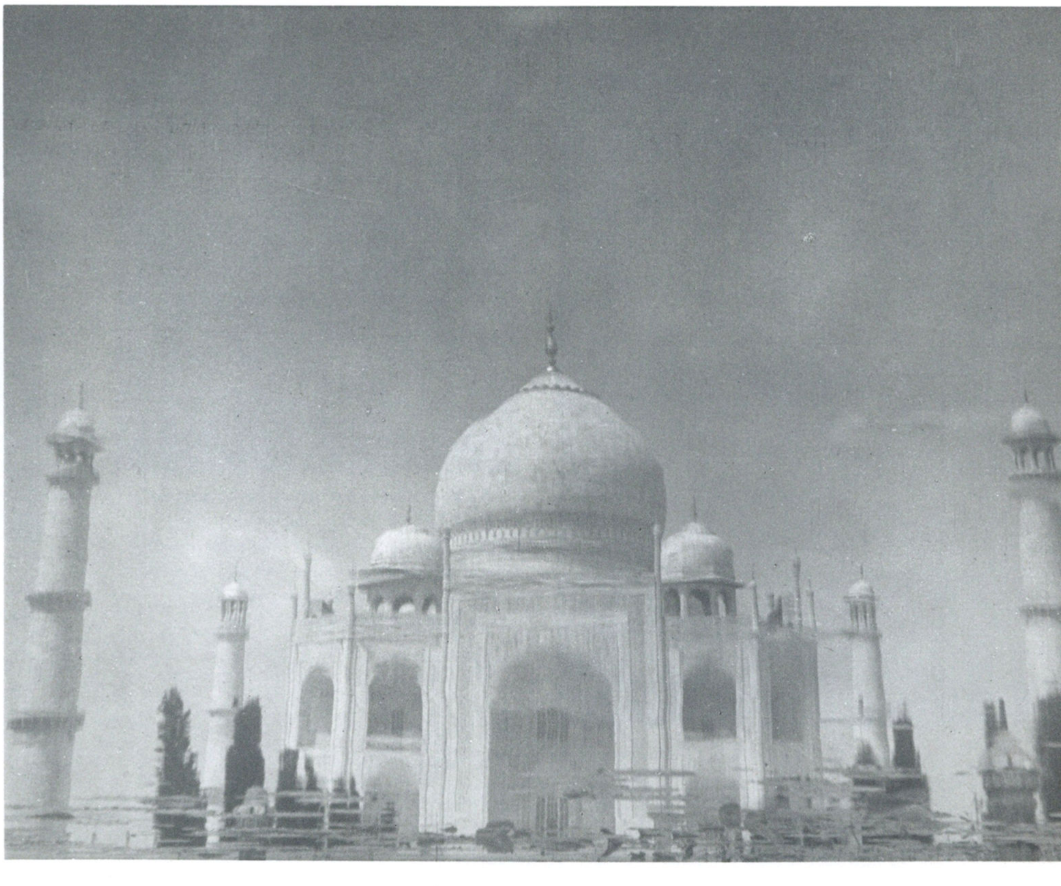
This overall view of sailboats by d'Arazien shows a pretty pattern of colored sails but we can't tell what's going on. Are they readying for the start of a boat race? Or is it just a random collection of boats of the same class? This picture has the weakness characteristic of many long shots—it includes too much and we can't clearly see what's happening in the photograph.



D'Arazien got a much stronger picture by waiting until the race was underway. He then moved close to three boats and photographed them in a group. He shot them from the stern to record the full sweep of the sails outstretched in the wind and to show us people aboard. By concentrating on the details that suggest racing he has made this a more meaningful photograph.

Look for reflections

When you photograph a scene on the water, look for reflections that you can work into the picture in interesting ways. An obvious use of a reflection is to give a repeated image of the subject upside down. But sometimes the reflection itself can make a good picture, as in this view by Penn of the Taj Mahal. The image of the famous landmark mirrored in a placid pool creates a lovely, dreamlike impression. [Of course, the reflection was upside down when Penn photographed it.]
[Courtesy *Vogue*, ©1947, Condé Nast Publications, Inc.]



Framing to add depth

One of the simplest but most effective ways to give your scenic pictures a strong three-dimensional quality is by *framing*. To frame a scene, you find some foreground object and use it as a kind of picture frame around the subject. When you look at the picture, you have a sense of seeing past the frame and *into* the space beyond.

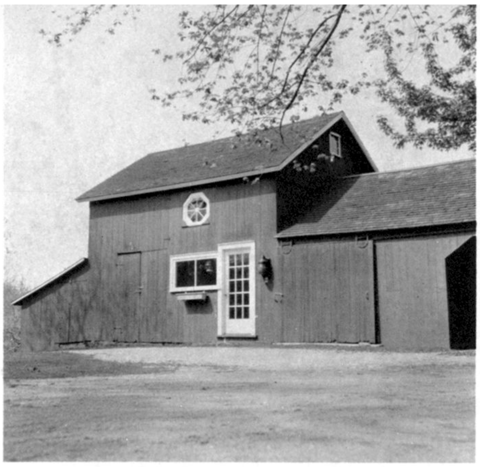
Your frame doesn't need to run around all four borders of the picture. It might cover only three sides–the effect that shooting through an archway or doorway would give you. It might be across the top and along one side–a tree branch and trunk would give you this effect. Or it might be across the top or bottom, or along one side only. The important point is to include *enough* of the foreground object for the viewer to understand what it is, and to create the result you want. Too small or skimpy a frame will be ineffectual, and it may be confusing.

Doorways, windows, parts of buildings, a tree branch, the edge of a fountain, a fence, pilings, large rocks, or a person–these are just a few of the things you might use to frame your picture. However, if you put people in the foreground, it's usually best to have them *not* looking directly at the camera. This tends to shift attention to the person and away from the scene.

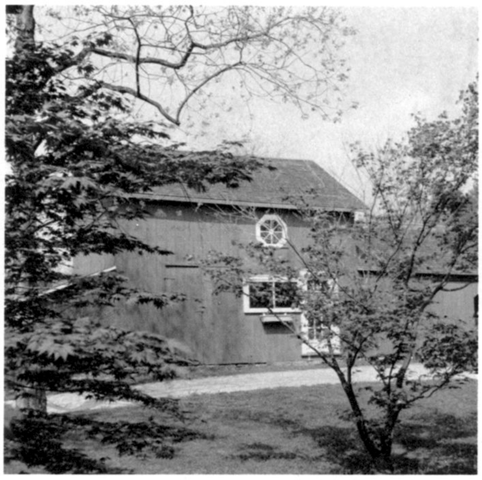
If you're shooting outdoors in good light, you'll probably be able to stop down enough to get both the foreground frame and the distant scene in sharp focus. Sometimes, however, you may prefer to focus selectively, throwing the frame itself out of focus and keeping the scene sharp.

A dark frame often is a good choice because it will contrast strongly with a well-lighted scene and won't contain details that attract too much attention. On a sunny day, you might use the shadow side of a building, archway, tree, person, etc. Expose for the more brightly lighted scene and let the frame go dark.

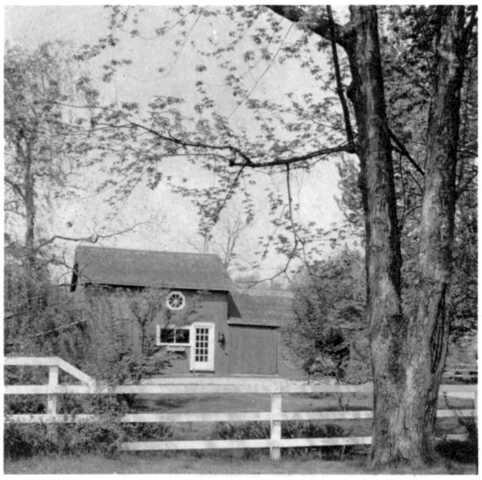
Of course, not every scenic picture needs a frame. Sometimes, for example, you may deliberately want to flatten out the scene and show it as a pattern or design with little or no depth. Framing, like any other device, can be tiresome if overdone. But it is possible to find almost unlimited variations of this simple technique–and it often can make a good picture even better.



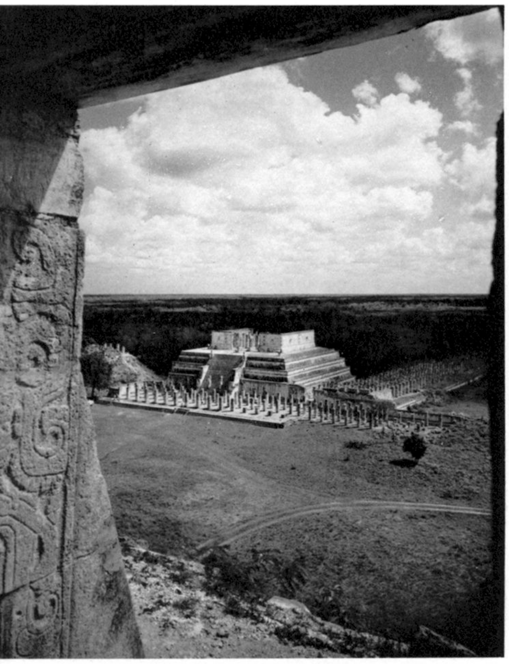
1 Here's a barn as almost any snapshooter might record it. The picture, in general, is empty and uninteresting. There's a slight attempt at framing with the branch at the top, but more is needed.

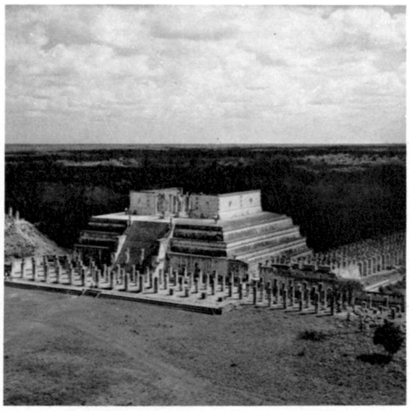


2 This picture shows another unsuccessful attempt at framing. The photographer included too much of the tree at the right; rather than framing the barn, it obscures it. Don't let the frame hide important parts of your subject.



3 Trees, branch, and fence provide a good strong frame in this picture. We get a feeling of seeing past them into space, and they don't conceal the barn. This picture is much more varied and interesting than the two preceding ones.
[Photographed by Arthur d'Arazien]



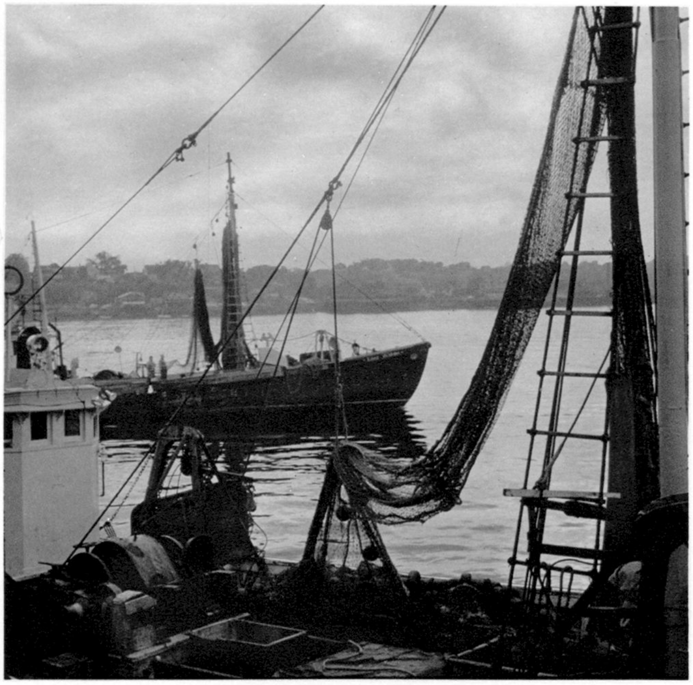


[*Left*] Stoller used a stone archway here to frame a view of ancient Indian ruins in Central America. Compare this version with the cropped, frameless one [*above*] to see how much feeling of depth can be added by a strong foreground frame.

Framing a moving subject

If your subject is in motion, you sometimes must improvise a frame quickly, as d'Arazien did in this sequence of pictures. [1] He noticed a fishing boat pulling out from a pier and took this shot fast. [2] Deciding to use the net as a frame, he moved closer to it and shot again. This is better than the first picture, but the bow of the boat is lost where the net overlaps it. [3] The boat began to swing away from d'Arazien. He changed his position slightly and got this picture. All the elements work well. We see the boat clearly, and the net makes a graceful and effective frame. [4] Just for luck, d'Arazien shot again, but now it's too late. The boat is too small, and only its stern shows.

1



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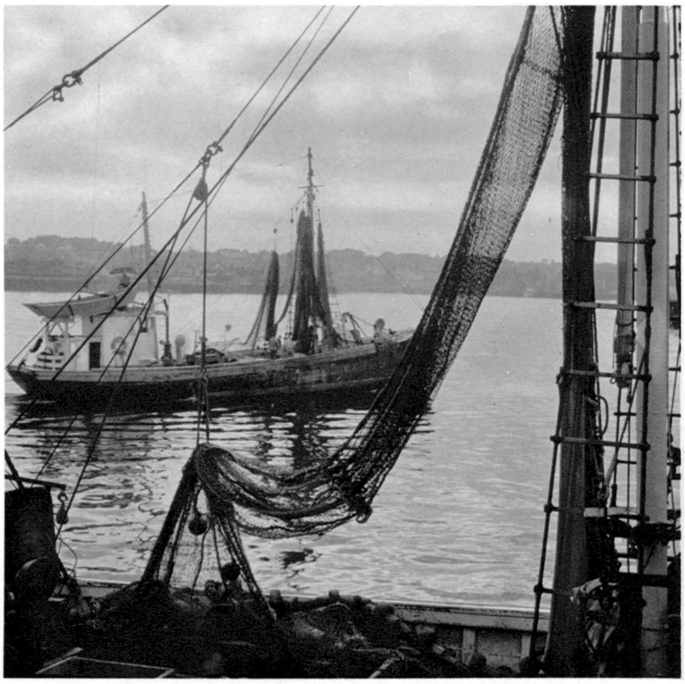

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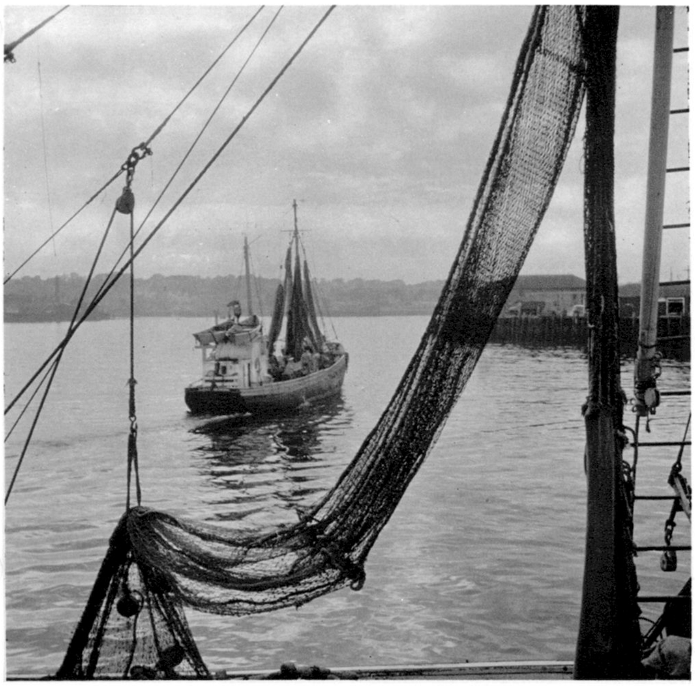

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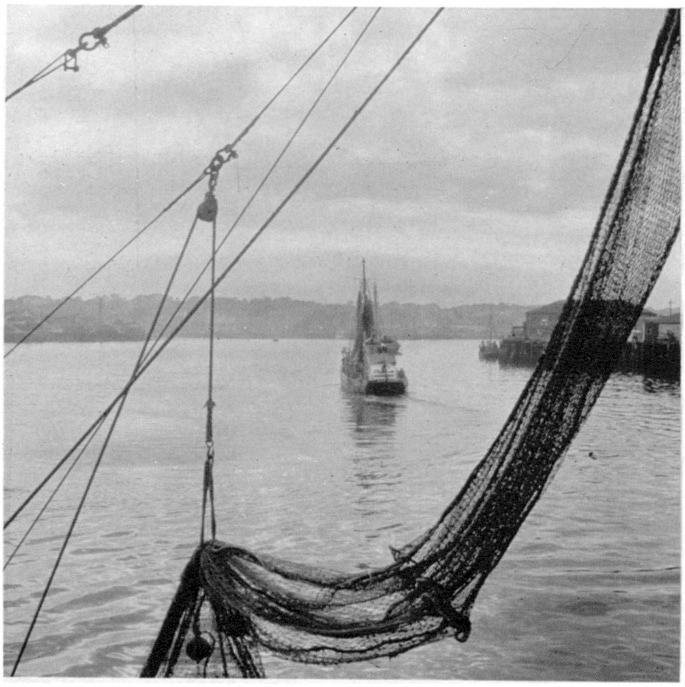


Long and wide-angle lenses can help you compose scenes

Sometimes you may come upon situations in travel and scenic photography where a lens of normal focal length just isn't satisfactory. It may be that you can't move close enough to your subject to show it as big as you want it, or you may not be able to move far enough back to include everything you want in the picture. In these situations a long or wide-angle lens may solve your problem.

Since lenses of different focal length can be helpful in scenic photography, let's review a few basic facts about focal length and see how they apply to the problems at hand.

A lens of "normal" focal length, you may recall, has a viewing angle of about 35 to 45 degrees. There's a rule-of-thumb definition for "normal" focal length. *A lens that has a focal length equal to the diagonal of the negative is a "normal" lens for that size negative.* For example, a standard 35-mm negative has a diagonal of about 43 mm. In practice, lenses about 44 mm to 58 mm in focal length are usually considered "normal" for 35-mm shooting. Lenses of 75 or 80 mm are normal for 120 roll-film cameras [where the negative has a diagonal of about 83 mm].

If you have an interchangeable-lens camera, use a lens of *longer* than normal focal length to make a distant object look bigger. Use a lens of *shorter* than normal focal length when you want to include more of the subject without moving farther away from it.

Focal length and perspective control

In addition to the two important uses of long and short [wide-angle] lenses just mentioned, there's still another. This is to help control the *perspective* in a scene.

By perspective we simply mean the fact that *objects appear to become smaller with distance.* A line of telephone poles receding into the distance is a familiar example. Although all the poles are identical in size, the farther away they are the smaller they look. Even though equally spaced, say at hundred-foot intervals, *they will seem closer together with distance.*

The effect of perspective depends on how far you are from the things you see. A finger held close to your eye may loom larger than a skyscraper in the distance. The small object looks huge because it is so close; the huge object looks tiny because it is so far away.

Now imagine you are standing in a road with two friends of equal height. One of your friends is 100 feet away from you, the other is standing 105 feet away. Because *both* persons are at a relatively great distance from you, they'll both look small–and about equal in height. In other words, as we increase our distance from things, we see their relative sizes more accurately.

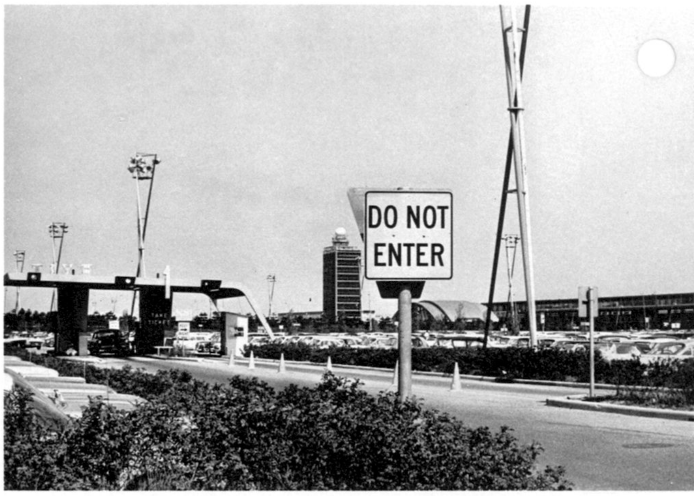
You can put this basic principle to work in photography. If you want to compress or "flatten" space so that the apparent distance between things seems less, and the effect of perspective is reduced, use a long lens and a distant viewpoint. If you want to "expand" space, exaggerating the apparent distance between objects and making those nearby look disproportionately large, use a wide-angle lens and a close shooting distance.

It's important to remember that *perspective is determined by camera viewpoint, not by focal length.* If you made two pictures from the same position, one with a long lens and one with a short lens, the perspective in both pictures would be identical. We demonstrate this point in the pictures at the right.

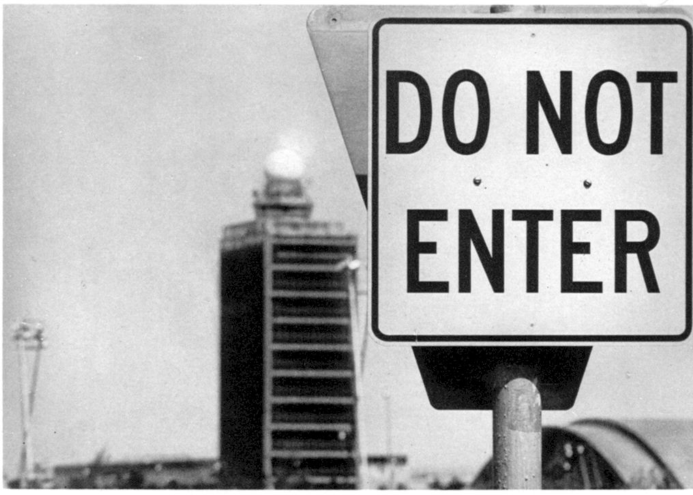
What a long lens can do is enable you to shoot from a distance, thus compressing space and reducing the effect of perspective, and still get a big image of your distant subject. A wide-angle lens, on the other hand, permits you to move in close and shoot from a short distance to expand space and increase the apparent size difference between nearby and faraway objects.

For creative examples of perspective control in scenic photography, see the Beattie and Penn photographs at the far right. This can be one of the most valuable and interesting visual controls available to a photographer.

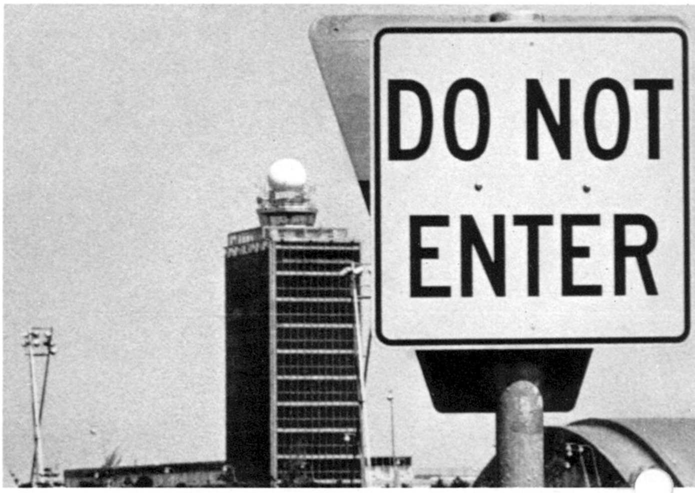
Shooting distance, not focal length, controls perspective



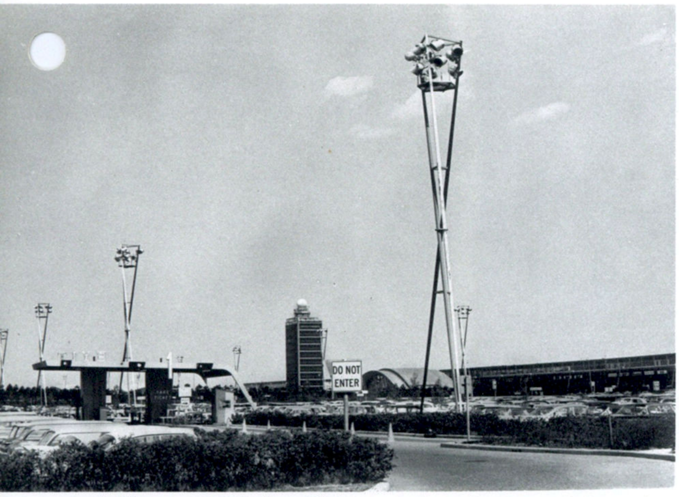
1 Here we stood about 10 feet from the sign and shot with a normal [50-mm] lens on a 35-mm camera. Because it is so much closer to the camera, the sign looks bigger than the airport control tower in the background.



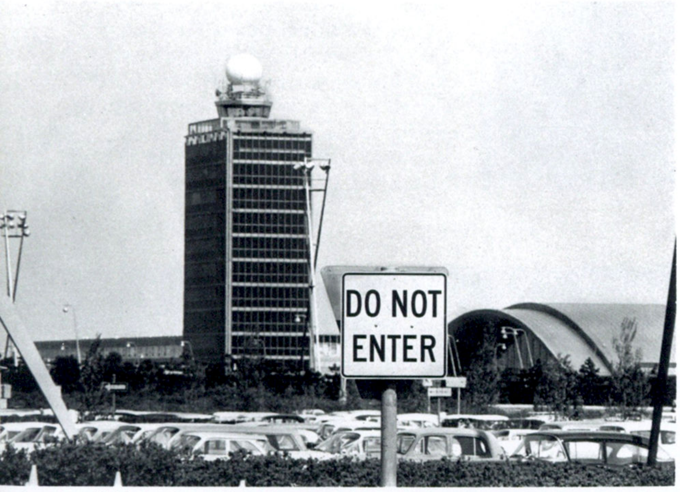
2 Shooting with a long [200-mm] lens from exactly the same camera position, we get a bigger image of a small portion of the scene, *but the perspective is exactly the same.*



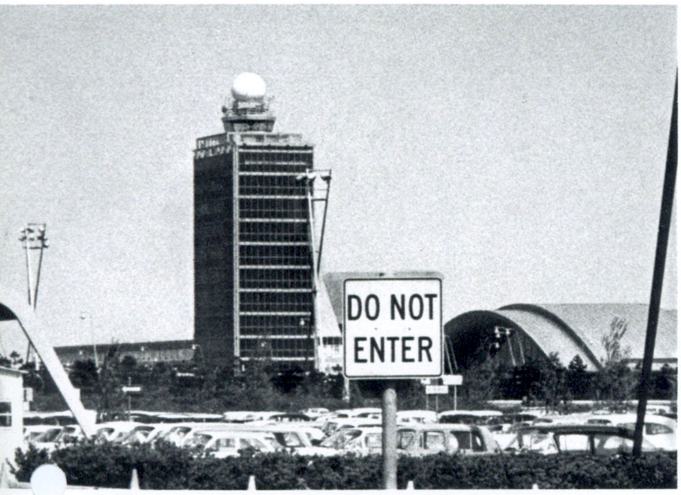
3 Here's a cropped and enlarged portion of the picture made with a 50-mm lens. Compare it with the picture made with a 200-mm lens and you'll see that the relative sizes of the sign and the tower are the same in each case.



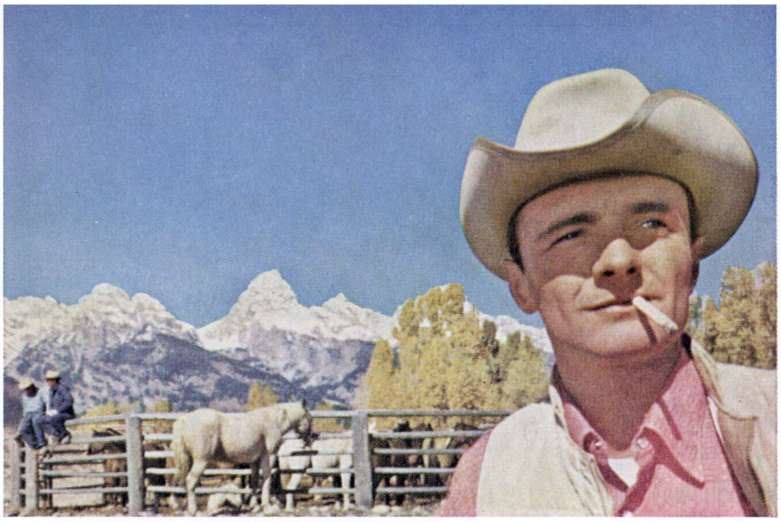
4 Next we moved about 25 feet away from the sign and shot with the normal [50-mm] lens again. This new shooting distance changes the perspective, making the sign relatively smaller than the tower.



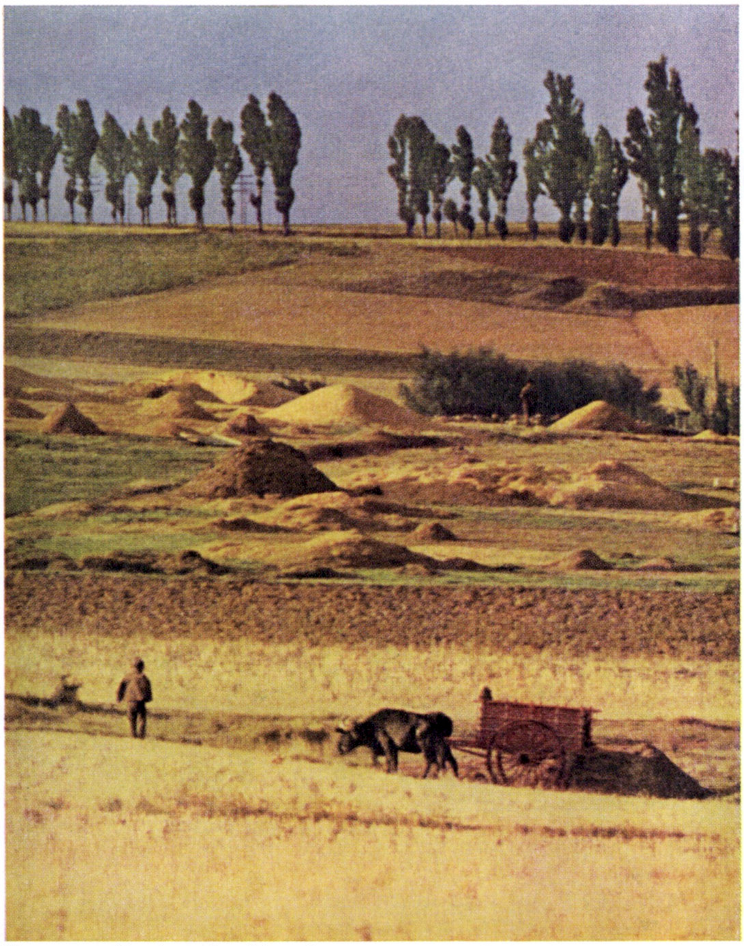
5 From the 25-foot shooting distance the 200-mm lens gives us exactly the same perspective as the 50-mm lens.



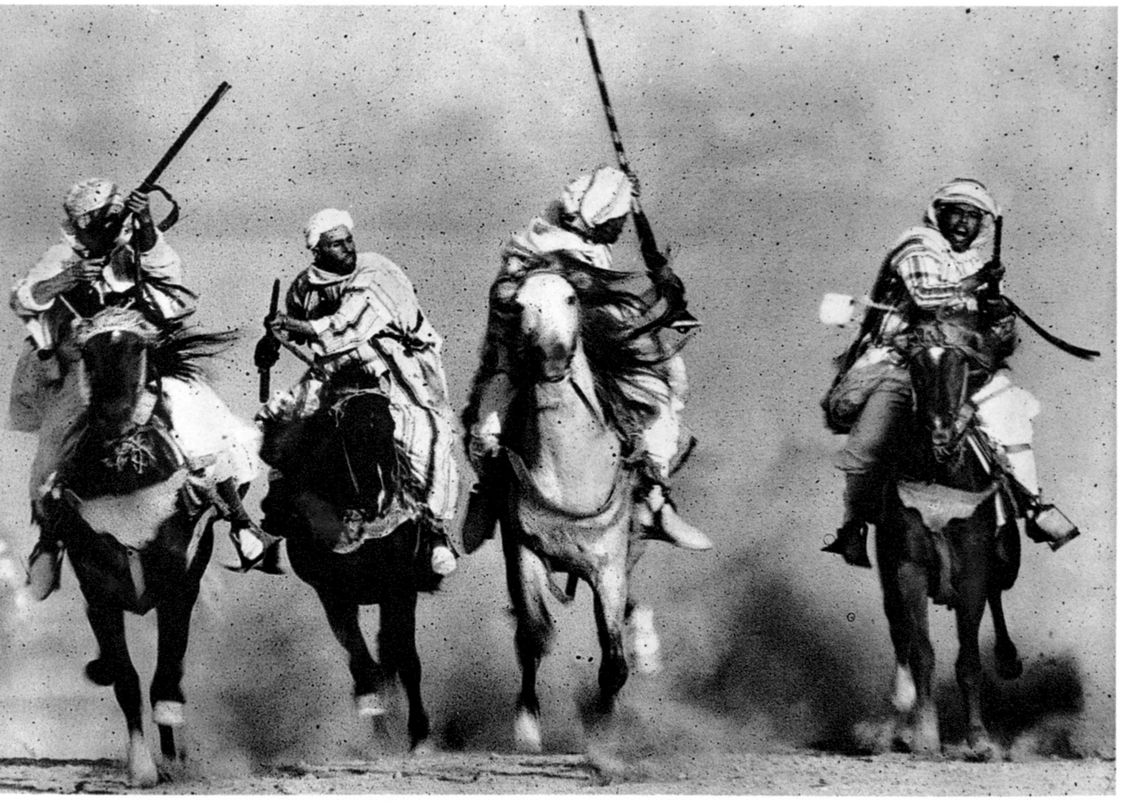
6 Here's an enlarged portion from the 50-mm picture for comparison. The point is, you control perspective in your picture by your choice of *shooting distance*. Changing to a longer or shorter lens will not in itself change the perspective.



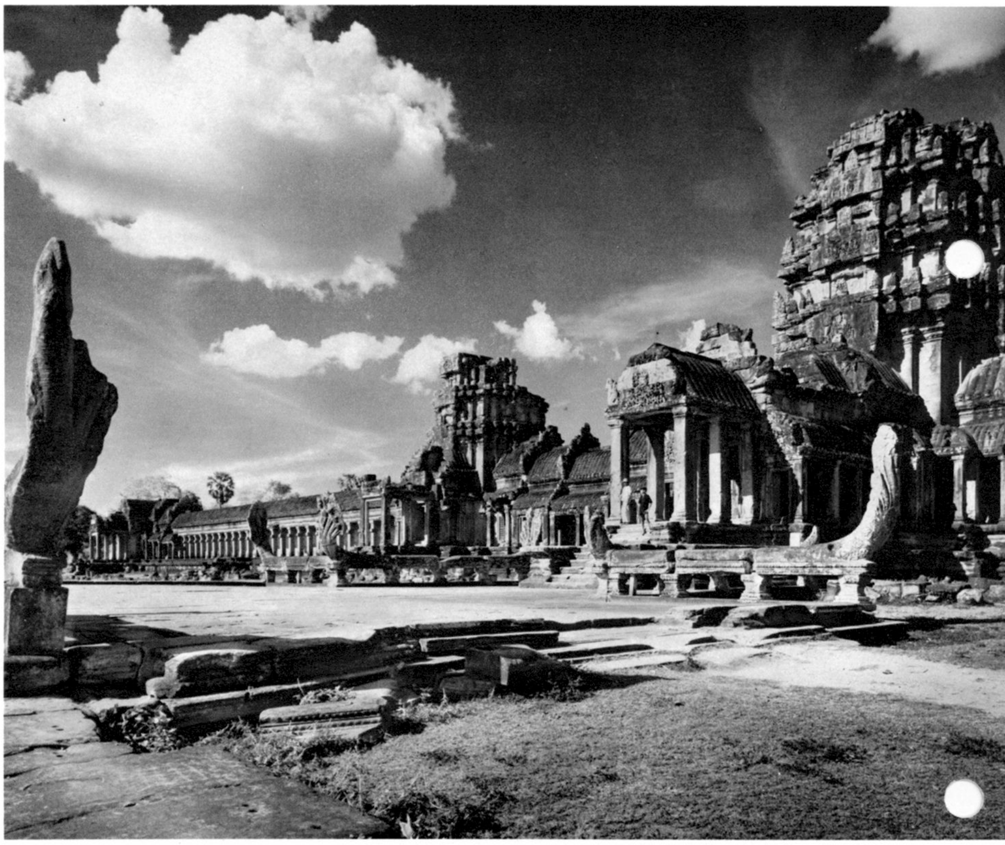
Richard Beattie used a wide-angle lens and moved in close to the cowboy for this interesting effect. The great depth of field of a wide-angle lens can enable you to get a near foreground object and distant background objects simultaneously sharp. Notice the strong feeling of depth in the picture, with the cowboy looming very large in the foreground and the horse and two men very small in the middle distance. The distance appears great; space is "expanded."
[Courtesy Camel Cigarettes, R. J. Reynolds Tobacco Co.]



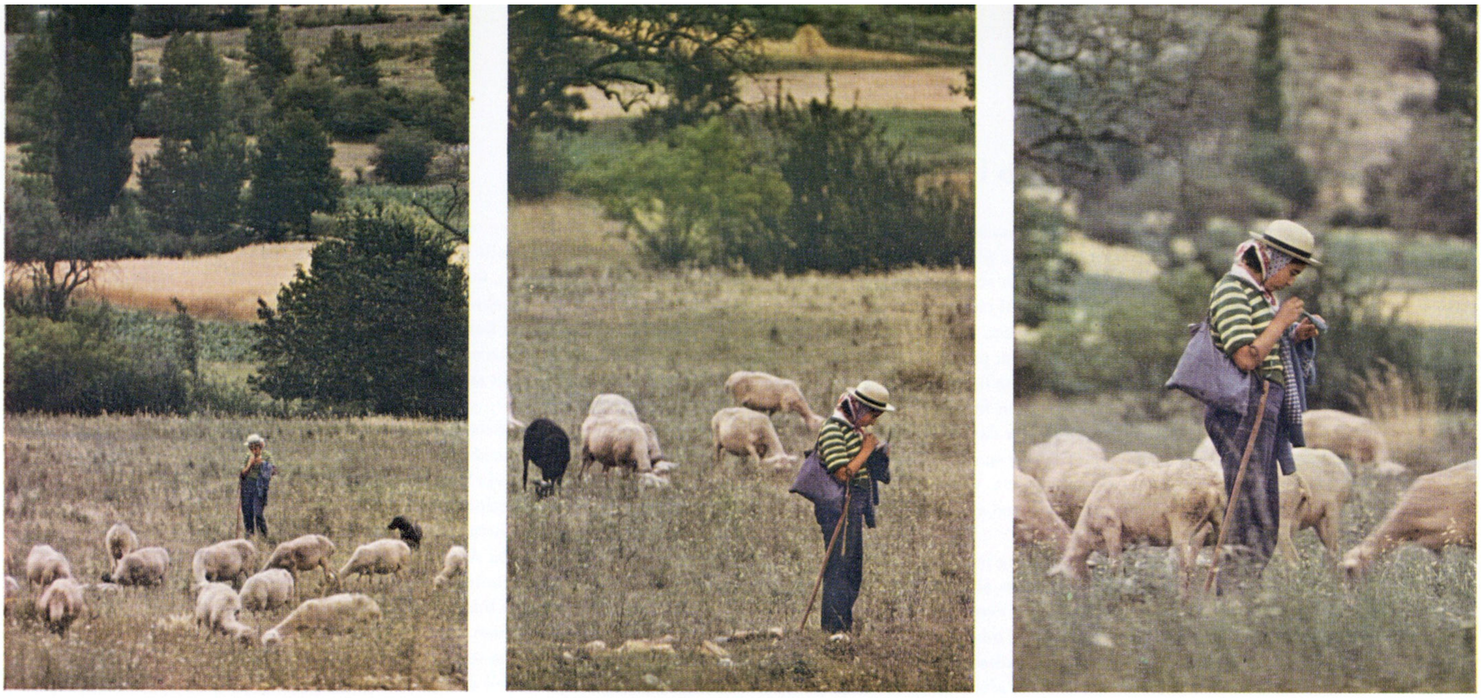
The reverse effect is produced by a distant viewpoint and a long lens. Penn stood several hundred feet away from the man and oxen and used a 300-mm lens on a 35-mm camera when he photographed this summer landscape in Spain. Space seems "flattened out" here and perspective reduced. Choose a long lens and great shooting distance when you want to record a scene as a relatively flat pattern with little feeling of depth.
[Courtesy *Vogue*, ©1954, Condé Nast Publications, Inc.]



One good use of a long lens is to enable you to shoot from a distance when it would be dangerous to move closer. For example, this spectacular picture of charging Moroccan horsemen was taken by Penn with a 300-mm lens on a 35-mm camera. He arranged to have the four riders charge past a certain spot, stationed himself with his camera well in front, and took the picture just as they reached the spot.
[Courtesy *Vogue*, ©1952, Condé Nast Publications, Inc.]



A wide-angle lens often is helpful when you want to show a panoramic view of a large building, as Stoller did in this photograph of the ruined temple of Angkor Wat in Cambodia. If you have interchangeable lenses you can select the camera position that's best, then choose a lens that gives you the coverage you want.



A long lens makes it possible for you to approach a shy subject unobserved. Penn was exploring the countryside of rural France one day when he noticed a woman and a flock of sheep in the distance. Using a long lens on his camera, he first took a long shot [*left*], which shows the area from a considerable distance. Walking closer, he took a medium shot [*center*], in which the woman is a more important part of the composition. Finally, he moved near enough to take an even more detailed medium shot [*right*]. At this point the woman saw him and moved away. A long lens gave him a choice of pictures, including a fairly close-up view, that he would have missed with a normal lens. [Courtesy *Look* magazine]

Wildlife often can best be photographed with a long lens. Eisenstaedt used one for this picture of a water bird in the Florida Everglades. With a normal lens you may get too small an image—or scare the creature away if you move close. [Courtesy *Life* magazine, ©Time, Inc.]

A long lens can help you get a better picture of your subject when you're shooting from a seat in a theater, opera house, nightclub, bullfight arena, etc. That's what Costa used in taking this available-light color picture. For available-light color photography by electric light, you may need to load up with a *fast* indoor-type film, open your lens wide, and shoot with the slowest shutter speed you can hand-hold. Brace your camera against the back of the seat in front of you. Another alternative is to put the camera on a tripod, use a time exposure, and let the moving subject register blurred. Sometimes you'll get beautiful, evocative patterns of color with this method.

Use outdoor lighting to best advantage

Lighting, as you have seen demonstrated many times in earlier lessons, can make the difference between a picture that catches our attention and one we quickly pass over. In scenic photography particularly, it is one of the most powerful means you have for expressing your feelings about your subject.

When you're traveling or on a vacation, put to work the principles you learned about in the lesson on outdoor lighting. Pay attention to the varied lighting and lighting effects you find in different places: the hot glare of the desert sun, the gloom of a dark pine forest, the delicate shadings of a misty morning, the sparkle of sunlit water, the dazzle of snow, the blazing color of sunsets. Watch for these things and capture them. They can give mood and visual impact to your pictures.

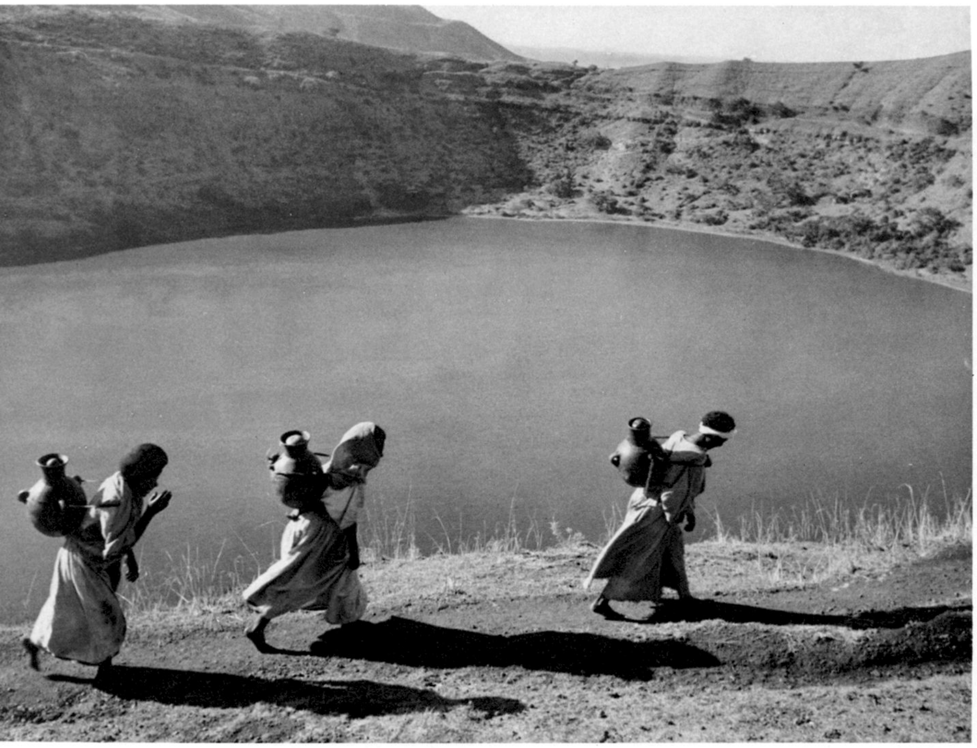
If you have time, wait until the lighting is best for your purposes. Naturally, when traveling, you may not be able to do this; you'll often need to work with the light you find. But even when time is limited you may be able to plan your shooting to take advantage of the best lighting. For example, you might see a cathedral or a fishing village at midday and be able to return later in the afternoon when the light is more interesting. Or you might get up earlier than usual to use the light of early morning. And if you carry a loaded camera with you at all times, you can take advantage of the unexpected–the "happy accidents" that sometimes give you your finest pictures.

In general, sidelighting or backlighting yields the most interesting results. When the light falls on your subject from the side the resulting shadows emphasize form, texture and depth. Sidelighting can reveal the roundness of hills, make the rough crags of a mountain show up distinctly, give trees and buildings a look of solid reality. During the early morning or late afternoon, when the sun is very low on the horizon, the slanting light skims the surfaces of things and sharply reveals texture.

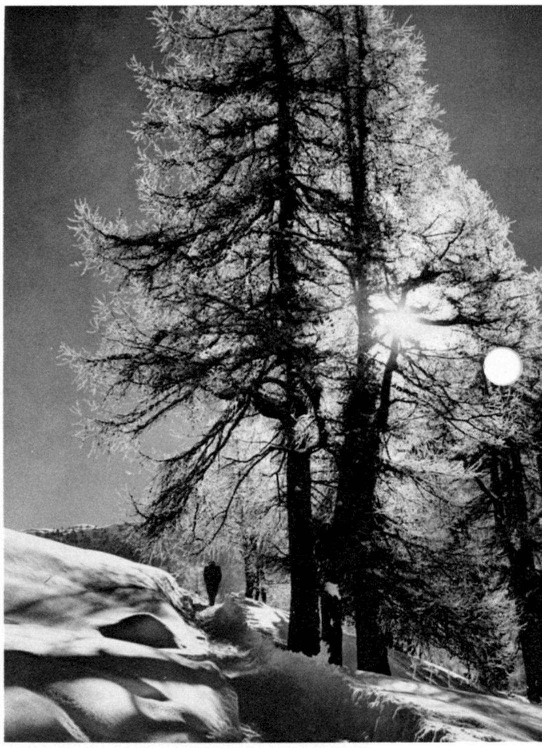
Backlighting can produce powerful effects even with simple subjects. A common procedure is to place the subject between you and the sun to block direct rays from entering the camera. Use a lens shade as a further protection against flare.

Sometimes a strong picture can be made by including the sun itself. Results are unpredictable. A certain amount of flare–streaks and blobs of light–can be beautiful. On the other hand, they can spoil your picture, too. So consider this type of shot an "experiment." Reduce your exposure at least three full stops below normal to get sky tones that will contrast with the sun and its rays. Of course, foreground objects will be reproduced as silhouettes. To minimize glare, catch the sun just as it emerges from behind a cloud.

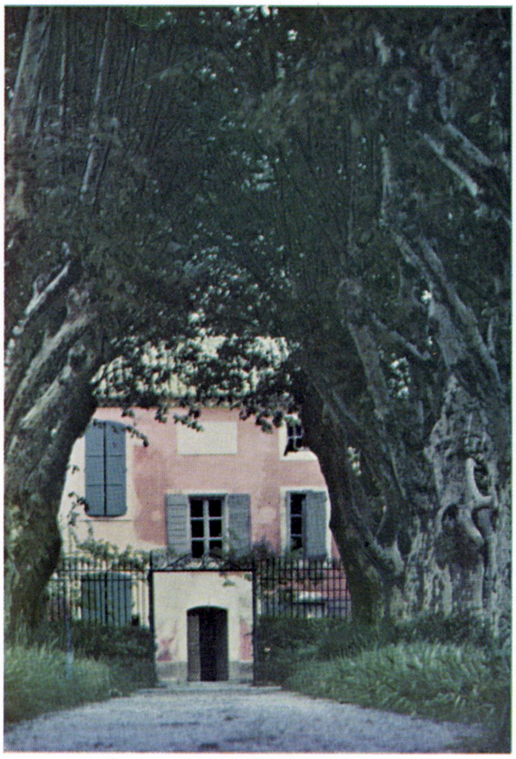
If you must shoot by relatively flat frontlighting, take Joseph Costa's advice and find a good strong frame for the scene. This, as you have seen, can add a feeling of depth often lost with frontlighting.

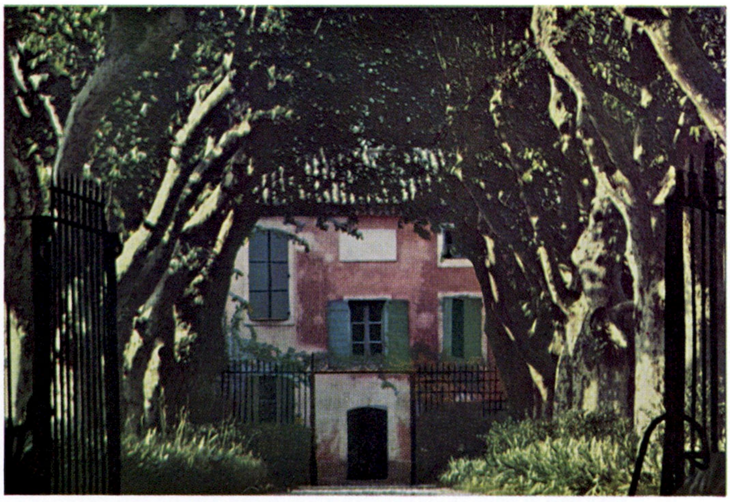


Bright sunlight from the side throws crisp long shadows in front of these three figures and illuminates their rear contours. The thrust of the shadows sets up a strong horizontal movement across the picture Remember to watch the shadows. Make them work for you, as Eisenstaedt did here.
[Courtesy *Life* magazine, ©Time, Inc.]

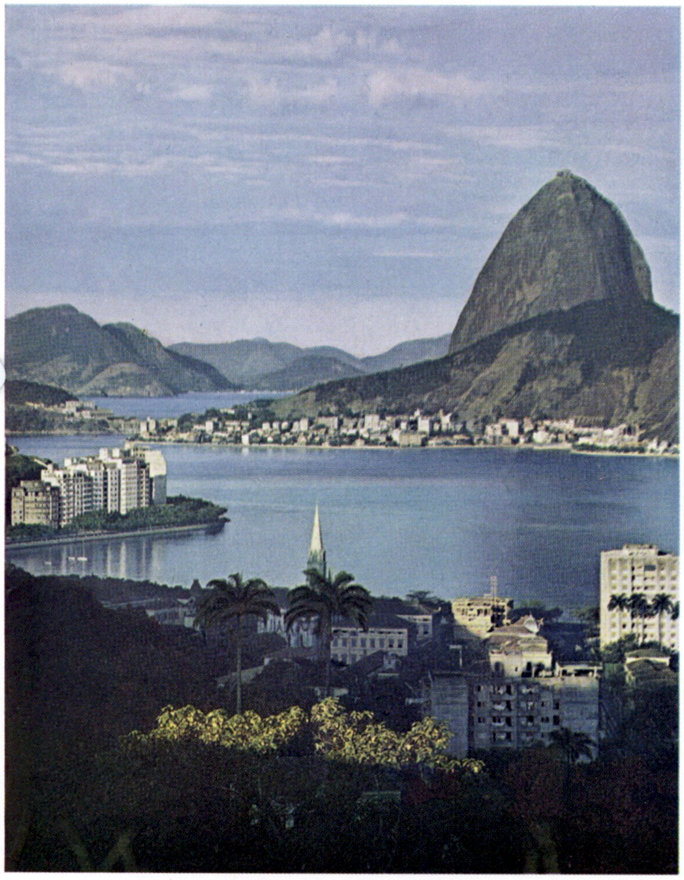


Sunlight bursting through frosted tree branches emphasizes the icy glitter of this winter scene photographed by Eisenstaedt. He used a yellow filter to darken the sky and exposed to silhouette the dark trunks and branches and the figure of the man
[Courtesy *Life* magazine, ©Time, Inc.]

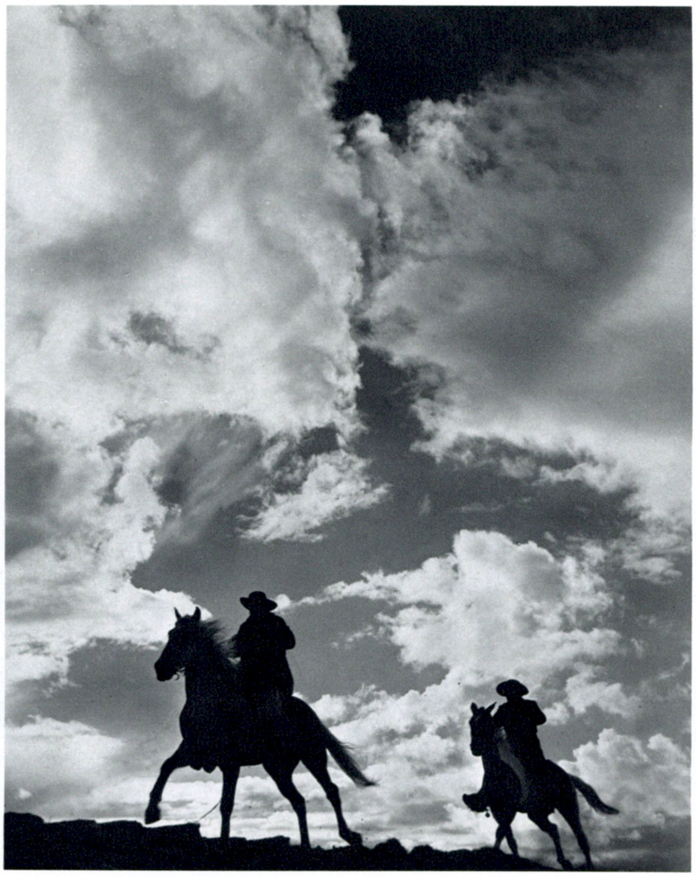




Here are two versions of the same scene–but what a difference the lighting makes! Penn first shot this French house in the cool bluish light of evening [*left*]. He liked the scene so much he returned early next morning to take more pictures, with the golden light of the sun illuminating the trees [*above*]. When you're interested in capturing the mood of a place, as Penn was, don't be concerned with photographing its "normal" color. The color of early morning or late afternoon often will give you a more meaningful picture than you'll get by photographing around the middle of the day [Courtesy *Look* magazine]



The interplay of light and shadow is one of the charms of this breathtaking view of Sugar Loaf Mountain and the harbor of Rio de Janeiro, Brazil, shot by Arthur d'Arazien. The shadow of a hill darkens the foreground, while sunlight touches treetops, a steeple, and tall buildings with accents of brightness. This was taken late in the afternoon, when the slanting light often produces fine effects. [Courtesy *Holiday*, ©1953, The Curtis Publishing Co.]



Watch for good, story-telling shapes you can record as silhouettes, as Eisenstaedt did in this exciting picture of rancheros in the Mojave Desert. He shot from a low angle to outline the horsemen against the sky and exposed for the sky itself. The riders and the foreground went very dark, and the broad sweep of clouds acts as a foil for the charging horsemen.
[Courtesy *Life* magazine, ©Time, Inc.]

Bad weather can mean good pictures

Don't put your camera away when the sun goes behind a cloud. Bad weather–rain, snow, fog, or gray, threatening clouds–can give you some of your best pictures. For example, fog and mist can produce a ghostly, mysterious effect, and reflections from rain puddles can turn a dull blacktop road into a ribbon of sparkling beauty. An ordinary dark woodland can take on a special magic when half hidden by slanting streaks of snow.

Consider some of the photographic advantages you gain on a gray day. The lighting is softer and less contrasty, making exposure simpler because you don't need to contend with brilliant highlights and deep shadows. Your subject often has to squint when you're shooting in bright sunlight–but this problem is greatly reduced on a gray day. Bad weather can give you soft, muted colors for subtle and sophisticated compositions. In a slide show the gentler colors of a cloudy-day scene can come as a refreshing change of pace after a series of brilliant sunny-day photographs. And, finally, bad weather creates strong moods in pictures.

Let's look at some of the different kinds of bad weather you may encounter and see how best to handle them.

Rain: The easiest way to show rain in a photograph is by implication –opened umbrellas, puddles, reflections, and shiny wet surfaces. Puddles and wet pavement provide wonderful reflecting surfaces for bright lights, neon signs, etc. Look for interesting patterns and shoot them in color. Focus on the *reflection*, not the surface of the puddle. Watch for the sun to come out after a shower, and catch its sparkle on wet foliage or pavement.

The lighting on a rainy day tends to be gloomy and low in contrast. Often this may be the very effect you want to emphasize. It sometimes may strengthen your picture to include a dark foreground object; this will contrast strongly with the soft middle grays characteristic of a rainy-day scene and add a feeling of depth. If you wish to pep up contrast a little, use the method of slight underexposure and slight overdevelopment explained in the outdoor lighting lesson.

Fog and mist: The soft tones of a foggy day can give you lovely, ghostly effects. Familiar shapes appear mysterious. Lights of all kinds –headlights, street lamps, store window lights–can add a dramatic touch to a foggy scene–especially at night.

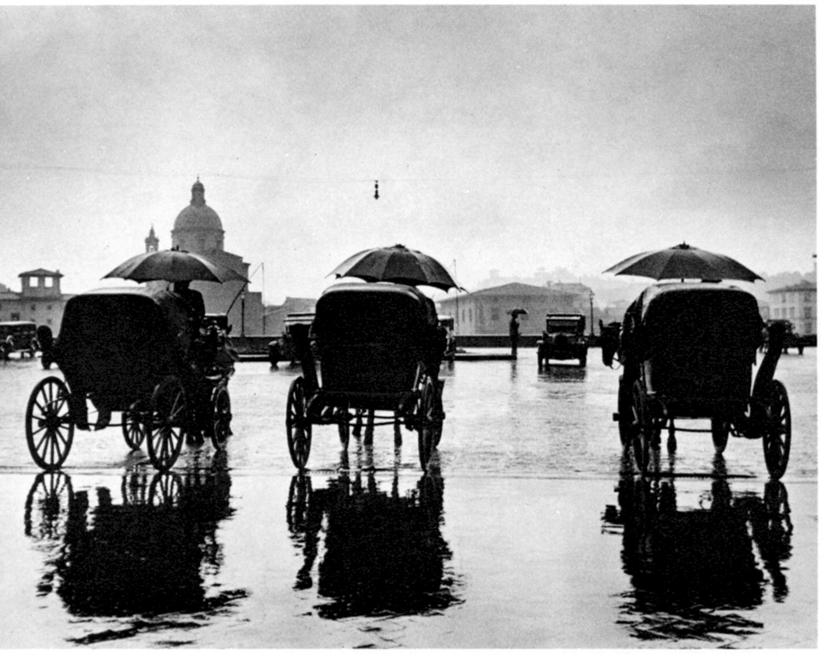
Sunlight that filters through fog or mist also can create exciting effects. Sometimes you can record the silvery disk of the sun itself partially screened by the fog.

Snow: To record falling snow, use a slow shutter and shoot against a dark background. Nearby flakes will show as blurred white streaks. Even if you don't record the flakes themselves, you can get exciting pictures during a snowfall. The subtle whites and grays can be effective in color as well as in black and white. Use dark tree trunks, benches, automobiles, etc., for contrasting touches of black. A brightly costumed person can give an accent of color to the scene.

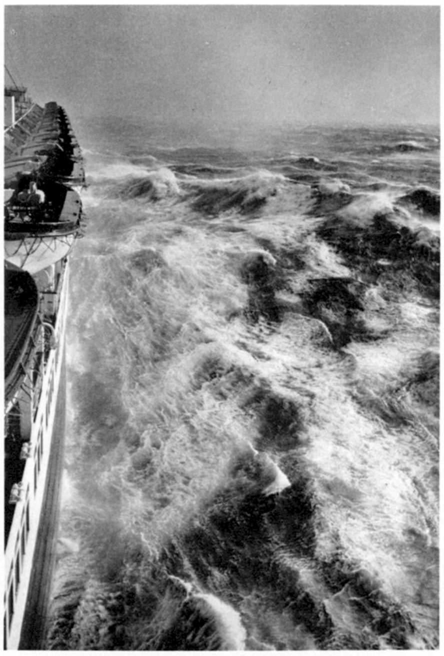
Storm clouds: Watch for storms coming up–they can provide you with strong pictures. Turbulent or threatening skies can make a striking backdrop for a city skyline or a mountain range. A towering thunderhead is a spectacular sight in itself. The sinister greenish-yellow light before a summer storm can give you evocative color. When photographing clouds, avoid overexposure. If the sky contains some blue, remember you can darken it–and thus emphasize the clouds–by using a filter.

Take careful exposure-meter readings when you shoot under unusual weather conditions–the light on a foggy or rainy day can be misleading. Atmospheric conditions and cloud formations can change quickly, so don't wait when you see an effect you like. Shoot before it's gone.

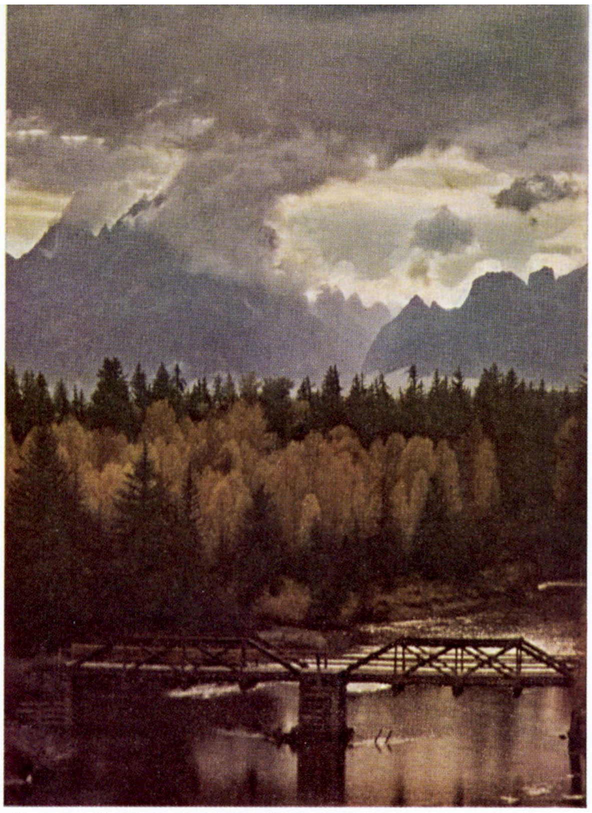
Naturally it's important to protect your camera in bad weather. Arthur d'Arazien keeps his camera dry by shooting from beneath his coat. Joseph Costa often uses a plastic envelope around his camera, or has a friend hold an umbrella over him. A few drops of rain won't hurt your camera, as long as you wipe them off in reasonably short order.



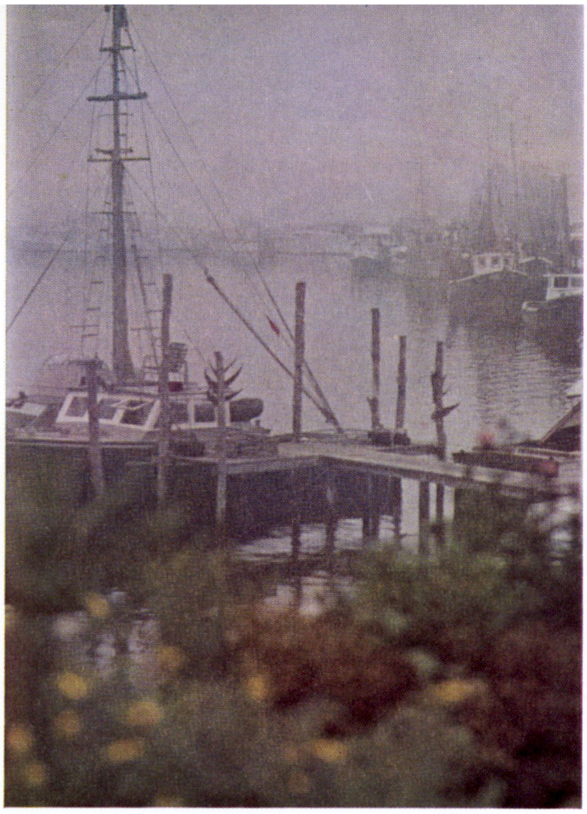
Rain: In this photograph, taken in Florence, Alfred Eisenstaedt vividly suggests a rainy day by catching carriage reflections on wet pavement. The opened umbrellas and glowering sky further contribute to the mood.
[Courtesy *Life* magazine, ©Time, Inc.]



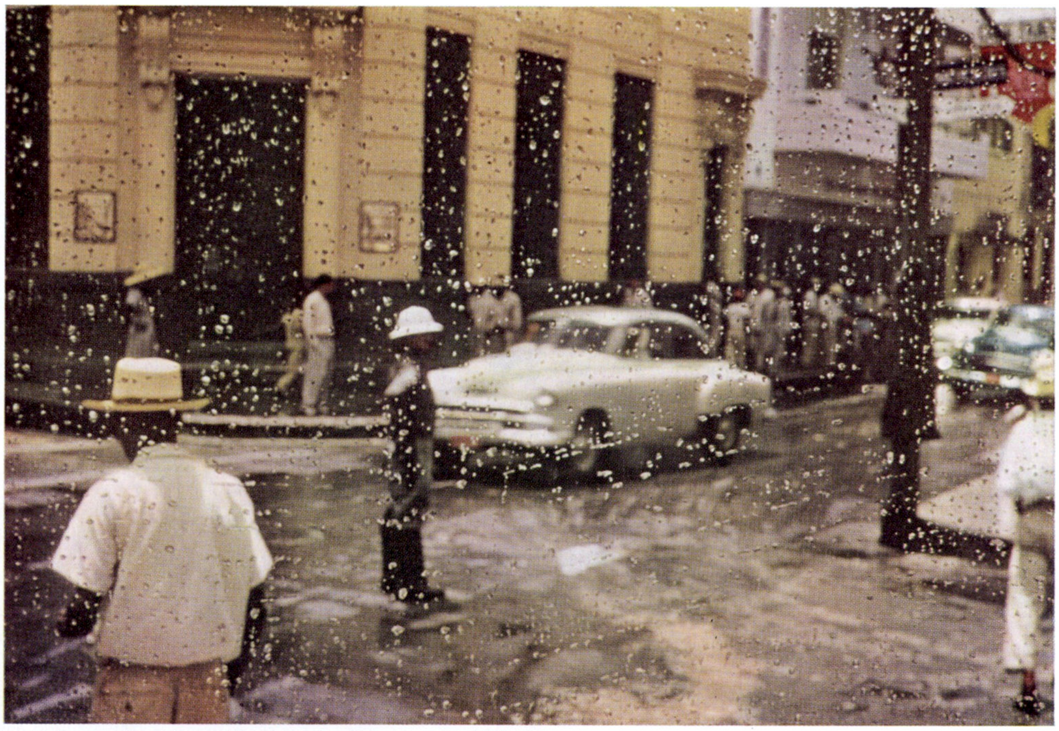
Storm: Eisenstaedt makes us feel the turbulence and ferocity of a storm at sea by showing the texture of the wind-whipped waves. The line of lifeboats along the left side of the picture also is an important element of the composition. It tells us the picture was made from a large ship, gives us a clue as to the size of the waves and strengthens the feeling of depth.
[Courtesy *Life* magazine ©Time, Inc.]



Thunderclouds: An approaching storm adds an ominous feeling to this mountain landscape by Eisenstaedt. The low bridge and stream in the foreground emphasize the grandeur of the peaks in the distance.
[Courtesy *Life* magazine, ©Time, Inc.]



Fog: The ghostly shapes of fishing boats loom through a fog in this Eisenstaedt photograph. The soft, subtle tones and hues of a foggy day can be very pleasing in color as well as black and white. If you want to include some relatively bright color, move close to an object, like the foliage in the foreground here, which Eisenstaedt shot out of focus so it would not compete too strongly with the boats.
[Courtesy *Life* magazine, ©Time, Inc.]



Raindrops: Here is another very effective photograph taken on a rainy day—in this case, just after a tropical downpour. Joseph Costa shot through the windshield of a car to catch the glistening drops still dotting the glass. The wet streets also help tell the story.

Dawn, sunset, dusk, and dark

Sunrise, sunset, dusk, and night hold rich possibilities for travel pictures. As with bad weather, the lighting at these times of day and night can add variety to your pictorial record and give you some of your strongest pictures. All your Faculty make use of these kinds of lighting. Avedon, for example, particularly likes the soft, lovely illumination of twilight; Eisenstaedt is fond of shooting sunsets, and d'Arazien often combines dusk and afterdark exposures on the same film. Here are some tips to help you make the most of the many interesting possibilities available to you.

Sunrise and sunset: The obvious way to shoot them is in color, but the range of tones can make dramatic black-and-white pictures, too. Exposure is not critical. Generous exposure will tend to lighten the tones and colors, making them more luminous; less exposure will tend to make them darker and stronger. To take an exposure reading for a sunset, when the sun is still above the horizon, aim your meter at a point in the sky about 45 degrees to the left or right of the sun but on the same level above the horizon. If the sun has set, take a direct reading from the brightest part of the sky. Then bracket your exposure one stop over and one stop under.

Although sunsets and sunrises make dramatic picture subjects in themselves, they sometimes are even more striking if you include an object or person in the foreground. The silhouette that results will give the picture added depth and interest. Use a long lens if you want to make the sun look bigger and eliminate unnecessary details in the foreground.

Night photography: This includes both time or bulb exposures with your camera on a tripod or other solid support, and hand-held available-light pictures.

Focusing at night can be a problem. For long shots, of course, you usually can set your camera at infinity. For objects closer than about 50 to 100 feet, try to find a light source or bright reflection in the scene and focus on that. Otherwise, estimate the distance of your subject and set your focusing scale accordingly. Actually, in most night pictures you have considerable margin for error. Because much of the scene is dark, out-of-focus areas probably won't be as evident as they would be in a brightly lighted daylight picture.

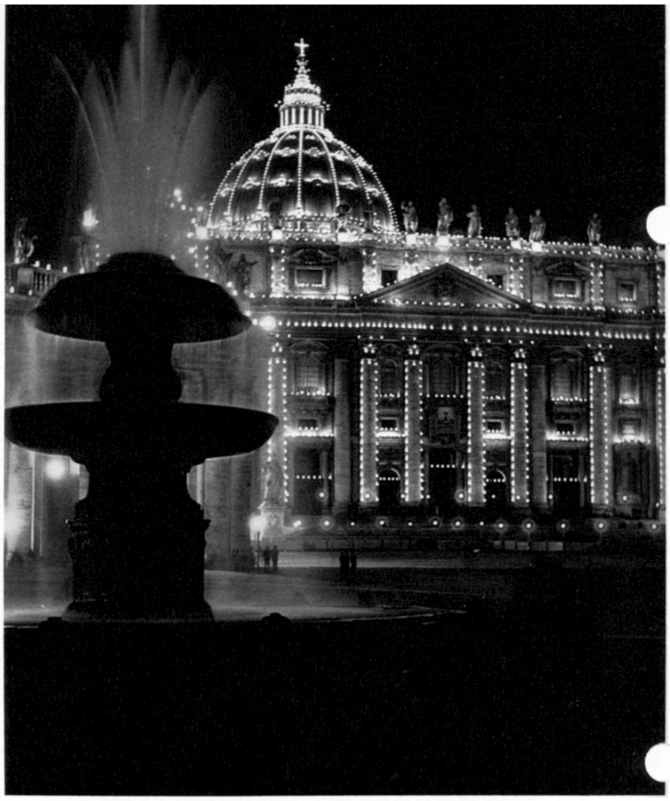
Exposures for night scenes can vary widely, depending on the subject, the number and brightness of the lights, and the effect you wish to create. Your Technical Manual gives some suggested exposures for typical scenes and subjects after dark. Use these as a starting point and experiment. If possible, bracket your exposures—and keep complete notes on film, exposure, and lighting conditions to help you the next time.

With a high-speed or ultra-high-speed film you can shoot hand-held pictures even under very poor lighting conditions. However, the lighting in night scenes often is highly contrasty. You probably won't be able to get both good shadow detail and unblocked-up highlights at the same time. Expose to favor either shadows or highlights. Often, you can obtain an effective picture by favoring the highlights and letting the darker areas of the picture go black. Silhouette interesting shapes against the light. If circumstances permit, bracket your exposures for a choice of effects.

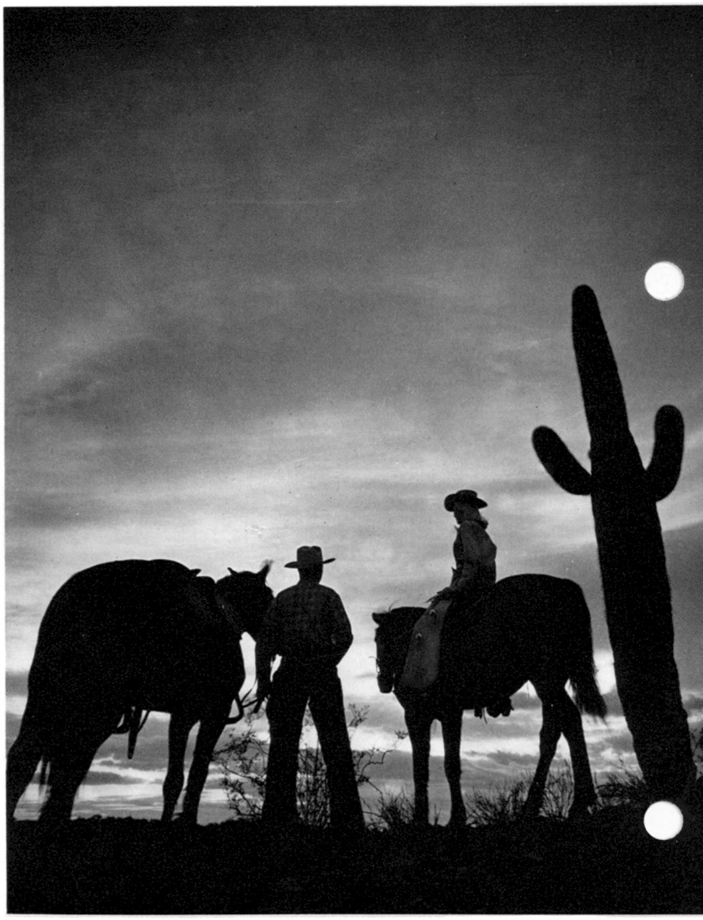
For color at night, choose a high-speed color film. A *daylight* film will record electric lights, neon signs, etc., with richer, warmer hues than an indoor [Type A or Type B] film. Thus it may be a better choice for your night shooting, where you're after mood and atmosphere rather than accurate reproduction of colors.

Also try taking time or slow-shutter exposures of lights or brightly lighted objects in motion; the headlights of passing cars leave dynamic streaks, bursting fireworks create a blossom of flame, a merry-go-round or Ferris wheel weaves a geometric pattern of light.

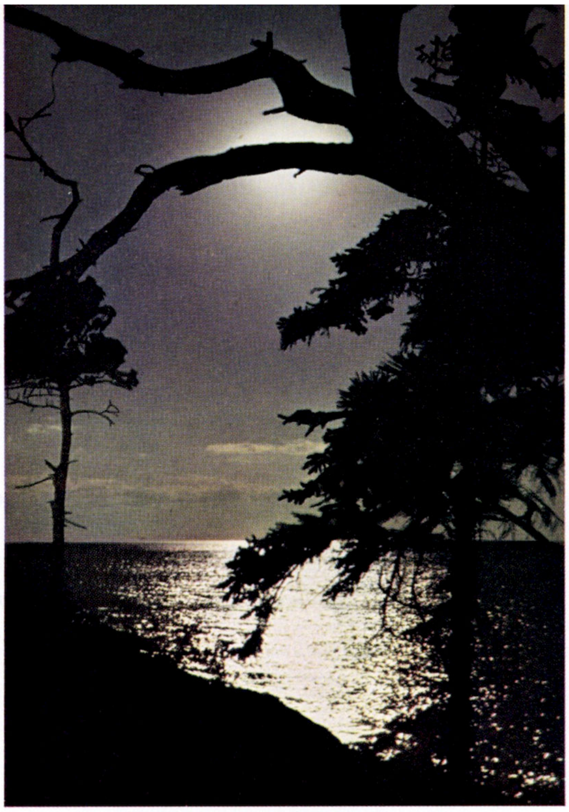
A tripod or one of the tripod substitutes we have mentioned is extremely useful for afterdark photography, as is a cable release. Otherwise, prop your camera securely on a solid support.



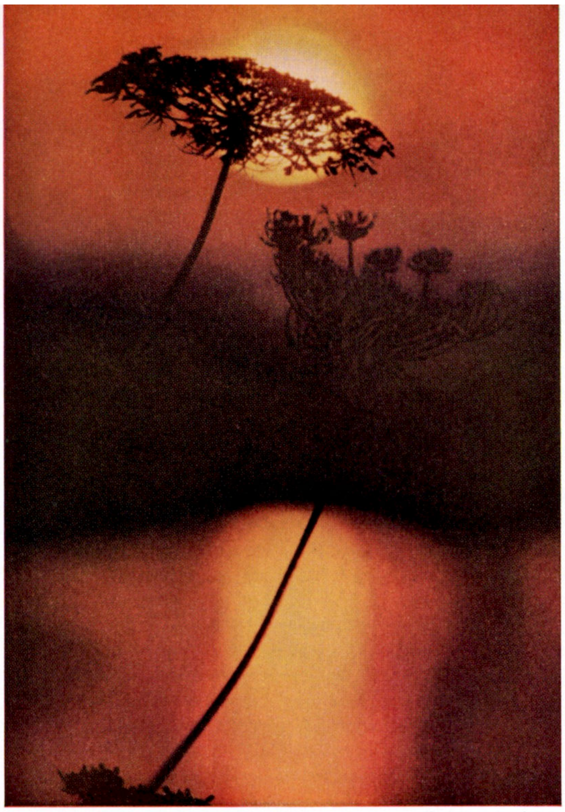
A tripod and a time exposure can help you get many exciting afterdark pictures. Eisenstaedt used them to take this photograph of St. Peter's Basilica in Rome, festooned with lights. The fountain partly frames the scene, while sprays of water add a feeling of life and motion.
[Courtesy *Life* magazine, ©Time, Inc.]



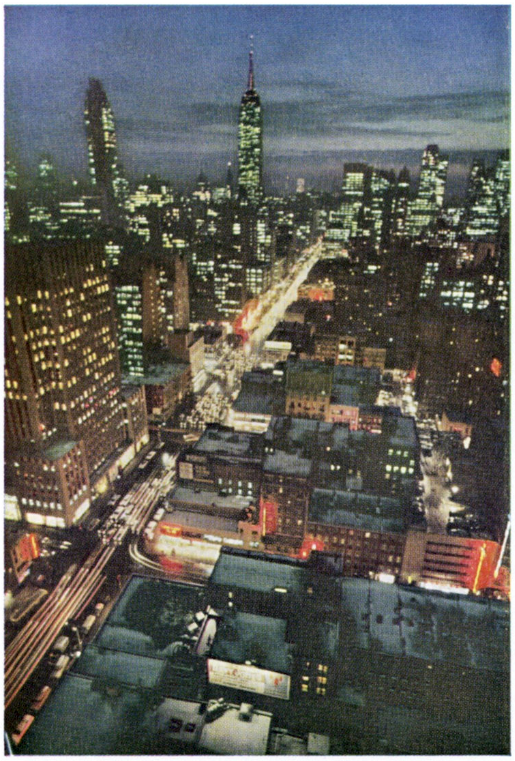
When you want to tell a story at sunset, make sure you include objects that are immediately recognizable. Halsman's interpretation of sunset in Arizona comes through quickly because of key symbols such as the cactus, the hats, and, of course, the horses. He shot from below a small rise to silhouette the figures.



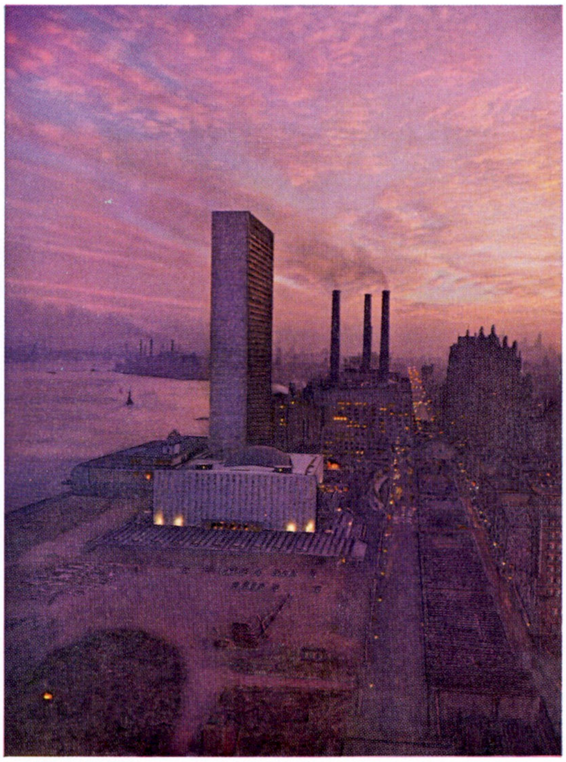
It's easy to create a "moonlight" effect by deliberately underexposing a daylight picture. For example, here Eisenstaedt obtained this effect by putting a tree limb between the camera and the late afternoon sun and underexposing by several *f* stops. Use an indoor film without a conversion filter and the resulting bluish cast will intensify the moonlight effect.
[Courtesy *Life* magazine, ©Time, Inc.]



Flowers are good subjects for travel pictures. In this unusual one, Eisenstaedt selected some stalks of Queen Anne's lace to provide foreground interest in a sunset shot. Exposing for rich color in the sun and its reflection, he recorded the plants as silhouettes.
[Courtesy *Life* magazine, ©Time, Inc.]



Try shooting at twilight, just after city lights are turned on. You can catch the reflection of lingering sky colors, as well as sparkling lights, as Eisenstaedt did here, shooting from the Time-Life Building in New York. He used daylight film to warm up the colors of the lights and signs.
[Courtesy *Life* magazine, ©Time, Inc.]



The colors of sunset dramatize another subject here–the United Nations Building. Halsman bracketed the scene by exposing for longer and shorter times at the same aperture [which preserved his depth of field], and chose this shot for its luminosity.

Photographs of people can help tell your story

Pictures of people often show the character of a land far better than purely scenic shots. People you meet casually, friends you make on the trip, natives of the countries you visit, all can provide good subjects for pictures. No record of a trip or vacation is complete without them. Your chances for photographing them will occur in any number of places–at the markets, on a train or boat, by a riverside, at country fairs, in nightclubs, along the beach, in a city street.

Photographing people involves an extra ingredient not always necessary for scenic pictures. It's tact. This is especially important when you travel outside the continental limits of the United States. Everywhere you will be measured more as a citizen of the United States than as an individual. Even in the United States you're often viewed as a Southerner, a Californian, or a New Yorker, rather than as a particular person. So, assume the not-so-difficult responsibility of becoming an ambassador of goodwill. Don't be pushy or demanding when you ask someone to pose. If he refuses, smile, thank him, and look for another subject.

On the other hand, don't be afraid to ask someone to pose. D'Arazien advises, "Just say, in a very nice way, 'Do you mind doing so and so? I want to take your picture because you're wearing a beautiful hat, or because you look beautiful, or the color you're wearing is lovely.' In other words, say something–with sincerity–that will make the person want to help you."

There are more ways than one to photograph people. You may pose them, or catch them candidly when they are unaware of the camera. Or you may catch a candid picture when they *are* aware that you are photographing them, but they are absorbed in what they are doing. Let's take a closer look at all these approaches.

How to pose people naturally

The fundamental rule for achieving a natural-looking picture is to get your subject's mind off the camera. This is true whether you guide his pose or let him do what comes naturally. Here is advice from three of your Guiding Faculty members on how to proceed:

Halsman: "I find that I usually can get my subject to relax by asking him to make himself as comfortable as possible. I often shoot several frames of each pose. By about the third or fourth shot my model generally begins to loosen up."

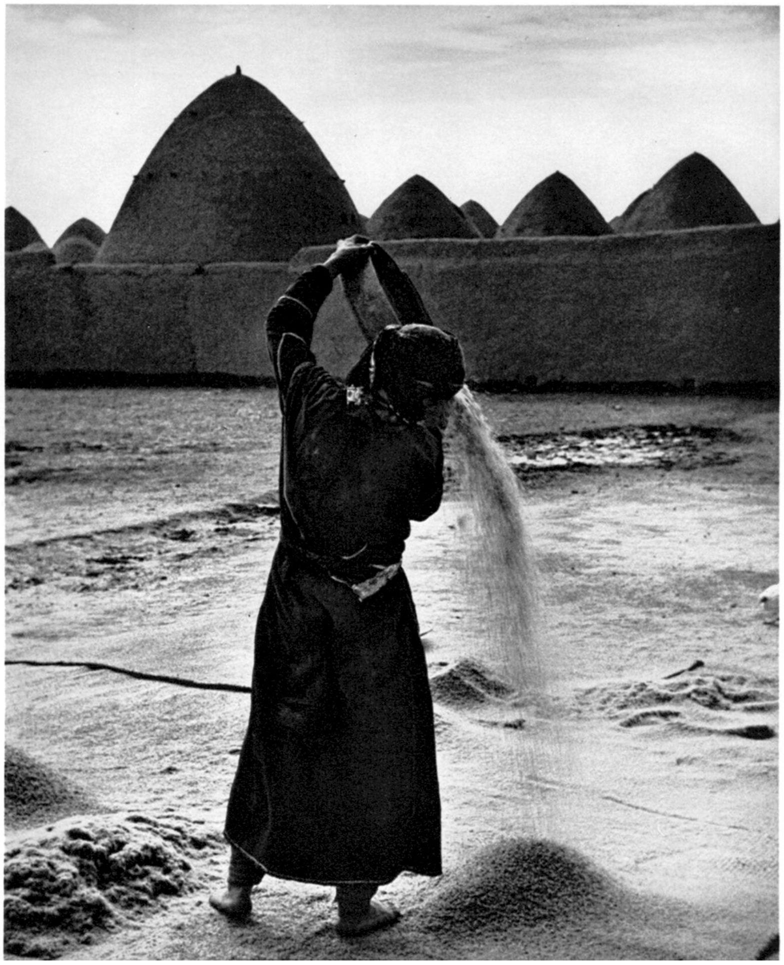
Beattie: "You can often get your subject's mind off the camera by having another person talk to him, or by talking to him yourself. Another method is to explain how you want him to pose; then move back 12 or 15 feet and use a telephoto lens. He tends to forget the camera when it isn't under his nose.

"If you're traveling with someone and have two cameras, you might try a trick my wife and I use. I have her pose my subject and go through the motion of taking his picture. Meanwhile, from another angle, I'm often able to get some good shots, since the subject is not aware of *my* camera.

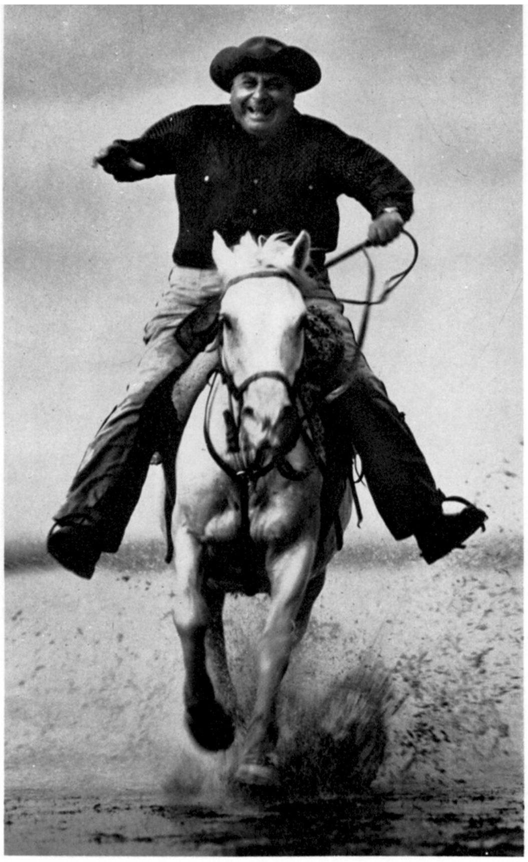
"When you travel abroad, in some countries you'll have to expect a certain number of people to ask for money when you photograph them. Check with your hotelkeeper, cab driver, or guide for advice on local customs regarding this. Generally they won't want more than a dime, a quarter, or, at most, fifty cents. They've been conditioned to this by travelers who have preceded you. Use your own judgment, but if you want the picture it's a small enough price to pay."

Costa: "When I have to pose people, either singly, or in a group, I get them to act out something. Then I watch for a good, natural action or expression. This works very well if you give them something familiar to do. For example, I'd ask a Parisian fishmonger to sell a fish to someone."

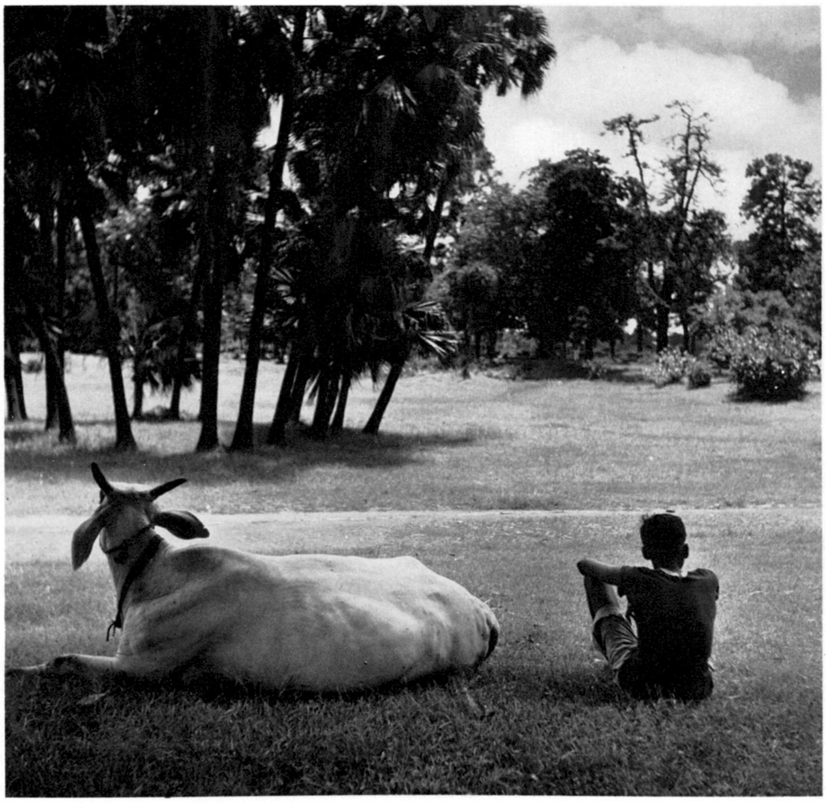
You'll usually get your most natural-looking pictures when your subject is absorbed in what he's doing and not looking at the camera, although there are exceptions to this, as you'll see in photographs reproduced on the following pages.



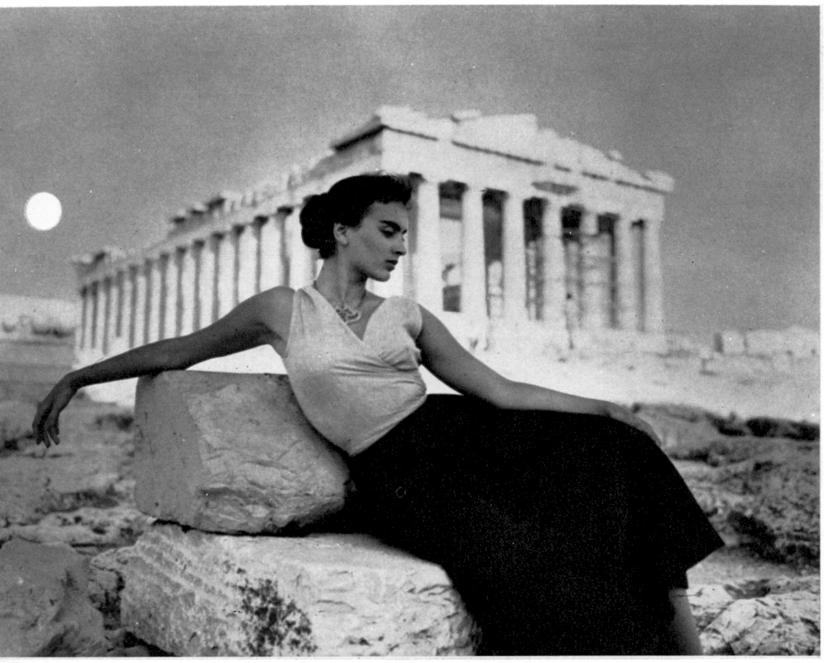
You needn't include a person's face to make a good picture. The story of a Bedouin's simple life comes through vividly in this Eisenstaedt photograph, taken in a Syrian village. Catching the instant the woman spilled out her sifted grain, he outlined her graceful movement against the cone-shaped huts in the background. A relatively slow shutter speed blurred the grain and added action to the picture. Photographing people absorbed in doing something is one of your best ways of getting a natural-looking shot.
[Courtesy *Life* magazine, ©Time, Inc.]



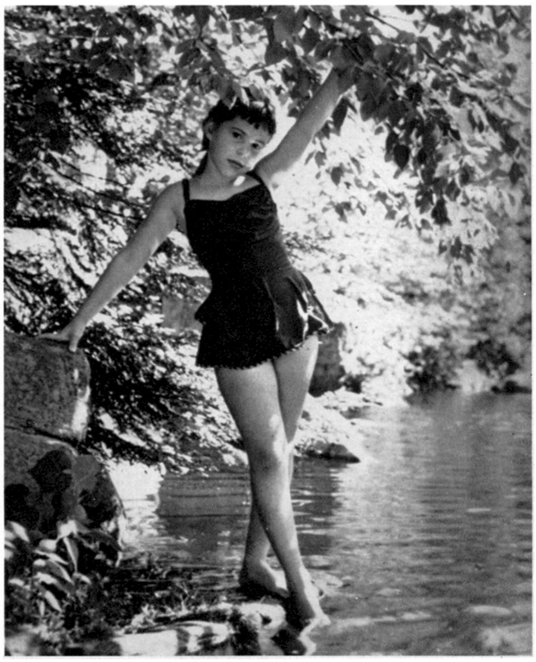
Not all posed pictures need to look posed. This candid-looking shot of a horse and rider pounding through a stream in Camargue, France, was carefully set up by Penn. He focused on the spot he wanted, and had the rancher gallop through it. [Courtesy *Look* magazine, ©1962]



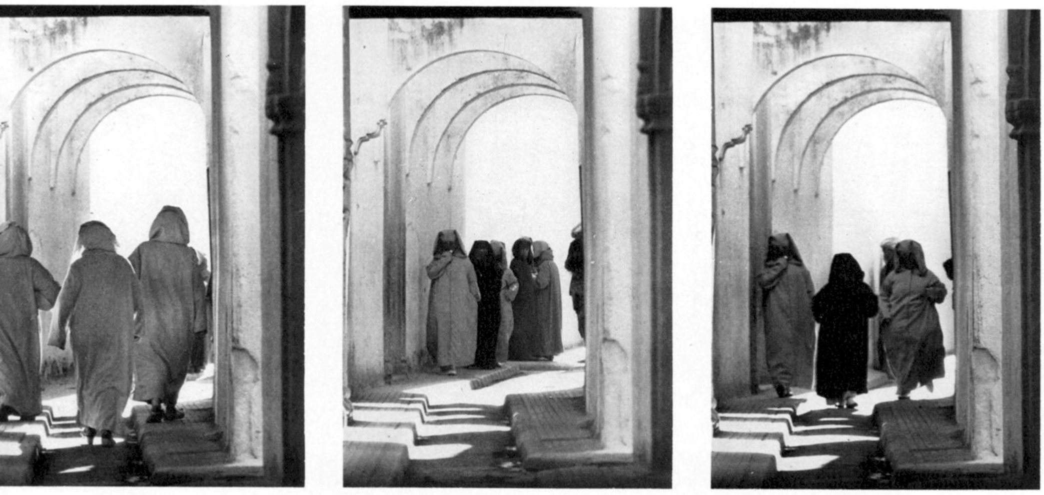
Penn's purpose in this photograph was to show the quiet repose of India's countryside and the close relationship between man and sacred cow. In looking for subjects for travel pictures, try to find aspects of life that are unique or characteristic of the region, as Penn did here. [Courtesy *Vogue*, Condé Nast Publications, Inc.]



Often in your travel pictures you may want to include a famous building, monument, ruin, or other landmark as a story-telling background. See how effectively Halsman has done so here. He posed his subject, a lovely Greek girl, in the soft light of open shade and exposed for her skin tones. As a result the sunlit Parthenon in the background is recorded very light as well as slightly out of focus, thus not drawing too much attention away from the girl. [Courtesy *Life* magazine, ©Time, Inc.]



Include enough surrounding detail to set the scene without taking too much interest away from your subject. Garfield snapped this charming picture of his own daughter while on vacation. He used the branch above and rocks below as a frame for the picture, and made sure her face was in shade so she wouldn't squint. He exposed for skin tones, letting the sunny foliage in the background go light.



Timing is important in taking candid shots of people as they go about their business. Penn likes to reduce the variables in his pictures to a minimum so he can concentrate on capturing the right instant. He finds a "stage" for action–a street scene or other location that provides an interesting story-telling environment. [In these pictures it was an arched alleyway in a Moroccan city.] Then he watches for different groupings and designs as people move across the "stage," and shoots when he sees a composition he likes. In this series the robed figures are mysterious, shadowy inhabitants of a white-walled world. [Courtesy *Vogue*, Condé Nast Publications, Inc.]

Give a smile–get a smile. On that simple principle, Avedon caught this charming picture of a young girl in Sicily. He met her one morning on the street and started a friendly conversation. As he talked, she grinned and he shot this picture. [From *Observations* by Richard Avedon and Truman Capote]

Ways to shoot candid travel pictures

You've seen how posed pictures can help give you the photograph you want–provided your subject remains relaxed and natural looking. However, people caught candidly are natural without reservation, even when they happen to be looking straight at the camera. The candid picture is your means to a whole new world of fascinating character studies of people you encounter on your travels. The impact of an unguarded smile, the touching naïveté of a small child, the absorbed motions of a peasant woman as she draws well water can make fine, honest pictures.

You must be constantly alert to capture good candid shots. This means some preparation on your part. Before you start out, preset your camera controls to satisfy prevailing light conditions. Make an educated guess of the distance from which you think you'll shoot. Then you'll be covered in case you have to aim and shoot fast. Of course, if you find you have more time, you can still focus accurately.

How do your Guiding Faculty members choose the right moment to take a candid picture? Basically, it's a matter of practice. Practice will sharpen your skill in anticipating and catching the best gestures and expressions. You'll also need patience. All in all, getting good candids is much the same as catching a big fish. And that means good luck is important. However, the lucky breaks seem to come more often when you are alert and prepared.

If people suddenly become aware of your camera and openly resent having their pictures taken, your best course is to smile, pack up your equipment, and move on. There will be plenty of opportunities to find other, more willing subjects.

The easiest way to avoid trouble is to stay out of sight or disguise your intent to shoot pictures. Here is how to do it.

Without exception, all your Guiding Faculty advise using a long lens. The reason is obvious. With it, you can position yourself at some distance from the subject, take your time focusing, and perhaps shoot without being observed at all. However, there also are many ways to get candid shots with a normal lens. For example . . .

Costa sometimes uses this trick. He attaches a long cable release to his camera, places it unobtrusively on a table or bench near him, aims it, and then moves away and shoots without seeming to be involved with the camera.

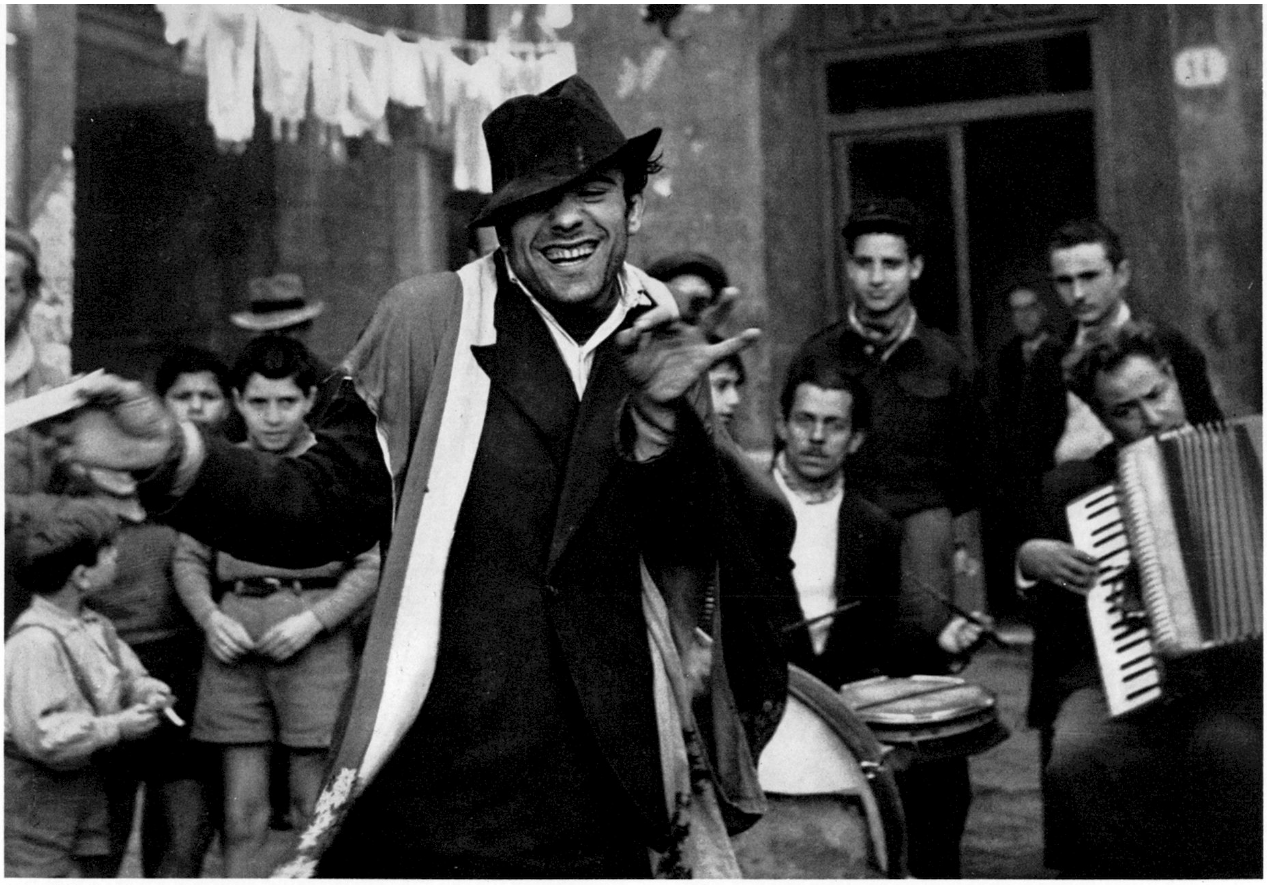
Shoot through a doorway. You'll rarely be noticed in the dim light behind the door frame, and the frame itself can add a nice touch to the composition of the picture. For that matter, shooting from any dark area into brighter lighting is a good idea if you want to conceal yourself from your subject.

You might try focusing on something other than your subject, but at approximately the same distance. When you're ready, swing around and trip the shutter. D'Arazien finds this works quite well for him.

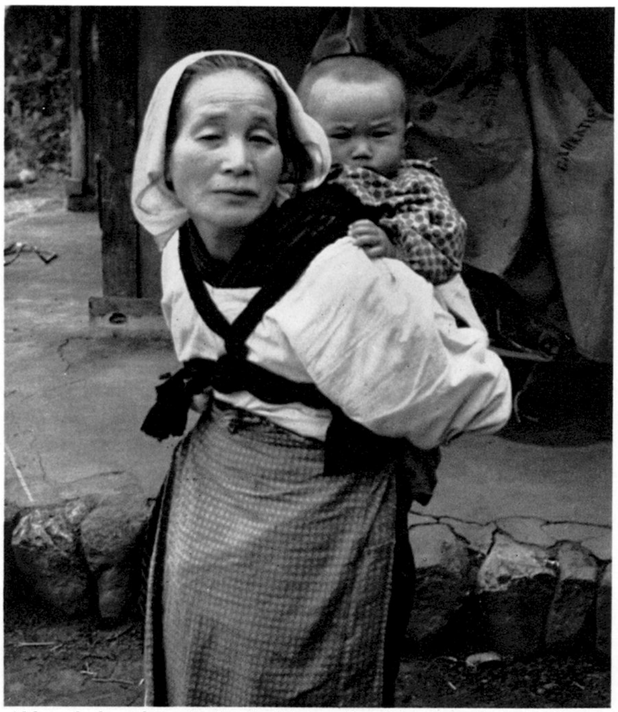
Keep smiling. This is an old cliché, but it still works. Beattie suggests it as part of being friendly in a general way, and particularly when the person you want to photograph becomes nervous after spotting your camera. A smile will often disarm him and show him you mean no harm.

You should have a neck strap for your camera. Costa suggests using it to hang the camera casually on your chest. Then shoot without looking in the viewfinder. It is difficult to control your picture with this method, but it may be worth trying.

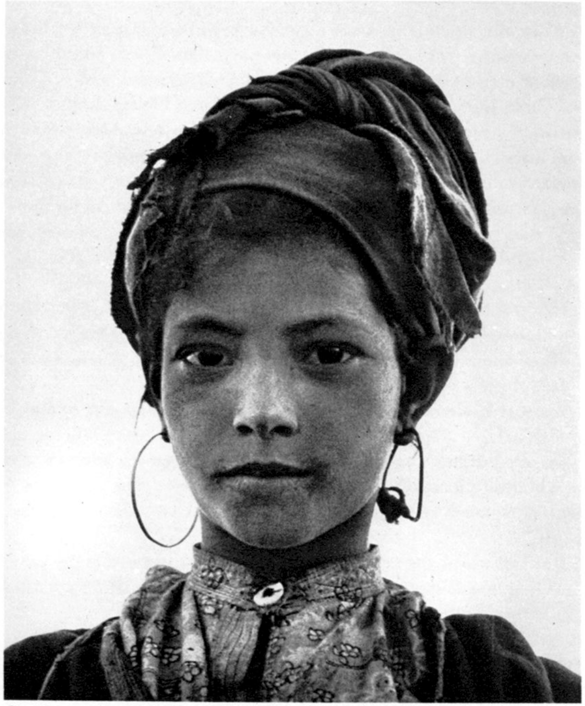
On a job in Haiti, d'Arazien had to hide his camera completely. He put it on a special mount inside his car, and shot while he appeared to be looking casually out the window. This was an elaborate precaution, but the only way he could get the pictures he wanted. Many Haitians believe a camera has the "evil eye," and absolutely refuse to let themselves be photographed.



This delightfully spontaneous and animated picture "just happened." While exploring a Sicilian city, Avedon noticed a street singer entertaining a crowd and began to photograph him. Then the man saw Avedon and began to "sing for the camera." Avedon caught the singer's gesture and expression at its liveliest. The best insurance against missing unexpected good pictures like this is always to carry a loaded preset camera with you.
[From *Observations* by Richard Avedon and Truman Capote]



Although the subject looks placid enough, taking this photograph required quick reflexes. Stoller spotted the mother and child on an overcast day in a small Japanese village. His trained eye saw that they would make a meaningful picture, and simultaneously his hands swung the camera up to shoot. A moment later, and the woman had turned away.



Children often are wonderful subjects for candid photography because they are less self-conscious than adults. This engaging Moroccan girl caught Penn's eye, and he quickly stooped down and shot before her serene, open expression vanished. The picture is a much stronger photographic statement for having been taken at her eye level.
[Courtesy *Vogue*, ©1952, Condé Nast Publications, Inc.]

Clouds can be spectacular from the air. Keppler shot into the light through the plane window at 1/250 second, and opened up one full *f* stop more than normal to compensate for the tinted glass.

Low-altitude shots from a plane often are more interesting than high-altitude pictures. Keppler photographed this striking aerial view of Detroit as his plane was coming in for a landing.
[Courtesy U.S. Steel Corp.]

Shooting on the go

While you're journeying from place to place you often will find good picture possibilities. Traveling across the western desert, you'll see weird rock formations from the vista dome of a train. You'll want to photograph the sunset-colored clouds you notice from your plane, the quaint English inn spotted from your car, and many other appealing subjects that you pass while you are in transit. Shooting on the go has its special rules, and it's helpful to know what you should or should not do.

When you're shooting from a moving vehicle, whether it's a boat, bus, car, plane, or aerial tramway, use the fastest shutter speed practical–certainly no less than 1/100 or 1/125 second, and preferably 1/250 or even 1/500 second. At these higher shutter speeds, you can often record relatively distant objects sharply even from the side window of a fast-moving vehicle. However, foreground objects probably will be blurred. It may help if you pan your camera. Get your subject centered in the viewfinder when it first comes into sight, then keep it centered by swinging your camera as you move past it. A degree of blur in the foreground may not be objectionable; in fact, it may even give the picture an exciting feeling of motion.

If you shoot through a front or rear window, you should be able to stop more motion with less shutter speed. Even so, don't use anything less than about 1/100 or 1/125 second, in order to minimize the effect of the vehicle's vibration.

Another basic rule to remember: *Don't lean on any part of the moving vehicle when you shoot.* If you do, the vibrations will be transmitted through your arms and body to the camera and you may get a blurred picture. Instead, hold your camera against your face, chest, or stomach as steadily as you can. A neck strap can be a help in this.

Don't overlook the possibilities of taking pictures inside the vehicle, if the light is adequate, and certainly on board a ship. Here are some special tips for the common modes of travel:

Planes: Your best chance for good aerial photographs that show detail on the ground will come when the plane is at low altitude, coming in for a landing or just after taking off. At higher altitudes you may be able to record interesting patchwork-quilt designs of the land and water below, or spectacular cloudscapes. With aerial views you don't need to focus. Just set your camera at infinity and shoot.

When shooting from the air in color, use a skylight or UV filter to help cut through the haze. A bright, clear day, when the sun throws distinct shadows, generally is best for aerial pictures. Be careful to avoid overexposure–the higher you go, the more this may be a problem. Take a new reading if you change altitude considerably.

Although you can't do much about the outside of a plane's window, you can clean the inside before you shoot. A window seat well back from the wing will give you the best view. Sit on the shadow side of the plane to minimize the effect of dust and dirt on the window–otherwise, direct sunlight striking these particles will emphasize them and perhaps ruin the picture.

A medium long lens–say an 85-mm or 90-mm lens with a 35-mm camera–is an excellent choice for aerial work because it will give you a larger image of important objects on the ground. A *very* long lens, on the other hand, may magnify vibration and motion too much.

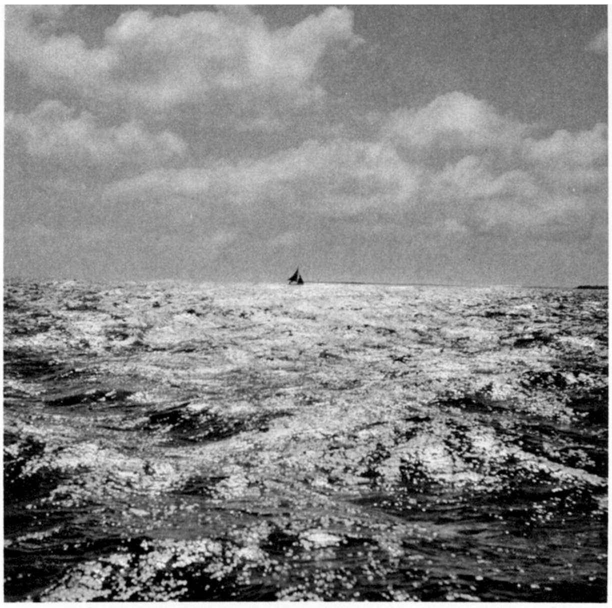
Automobiles and buses: If you see something you want to photograph, and you're driving your own car, the best thing to do is to stop the car and get out. If you must shoot without getting out, roll down the window or at least clean the glass thoroughly inside and out. Unless you deliberately want distortion, don't shoot through curved glass such as you find in portions of an automobile windshield. If the glass is tinted, give about an extra stop's worth of exposure [you may vary this, depending on the intensity of the tint]. With a long lens, you may be able to make good candid pictures of people while your car is stopped.

Trains: Photographs taken from the viewing dome or observation deck of a train often can be very satisfactory, provided you compensate for any tinting, as we've recommended. When you take pictures through a regular train window, dirt can be a problem. However, if you shoot through the shadow side of the train you can minimize this. If you focus on distant objects, and hold your camera close to the pane, this also may help minimize the effect of a dirty pane.

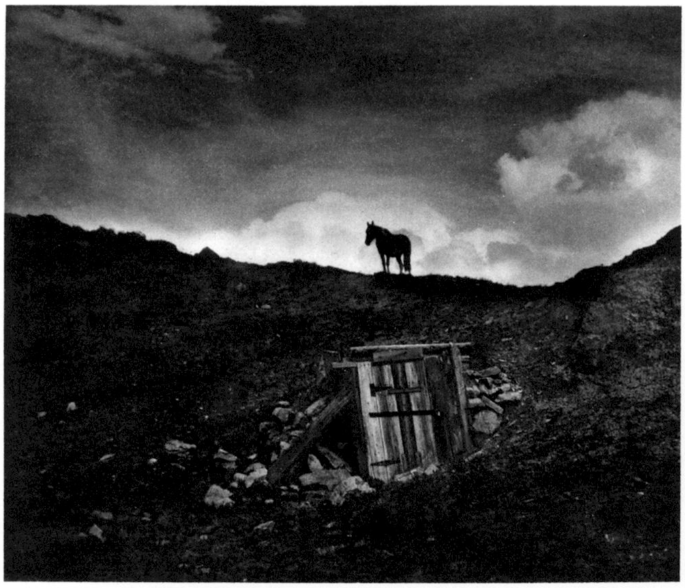
Boats: Your shutter speed usually needn't be quite so fast on a large boat as on a train or plane, or in a car. Be particularly careful *not* to rest your camera on railings or any other part of the ship–vibrations from the engines may be quite strong.

If you want to emphasize the intense blue of tropical water, shoot *down* at it from a steep angle and use flat frontlighting. If you want to emphasize sparkle and glitter, shoot *into* the light as it skims over the surface of the water.

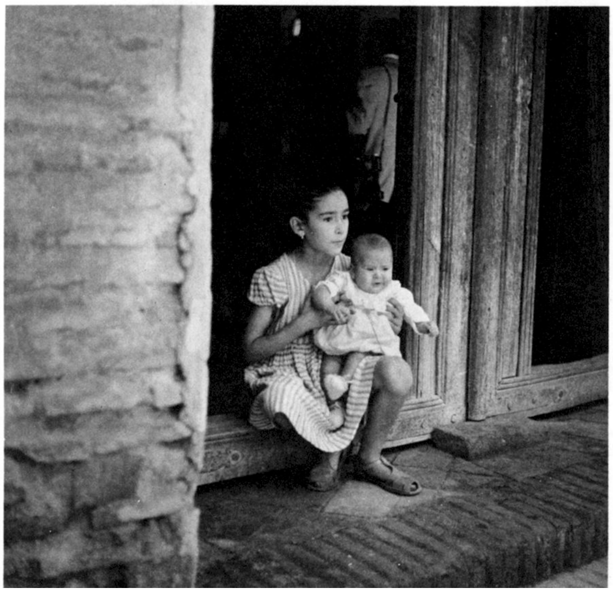
Avoid cluttered backgrounds in your shipboard pictures. Often you can pose people against the sky itself, perhaps including a ventilator, part of a lifeboat, or a smokestack to identify the surroundings. Look for nautical gear you can put in the foreground to frame your subject and increase the three-dimensional effect. Really explore your ship for good backgrounds, props, and other things that can contribute to your pictures.

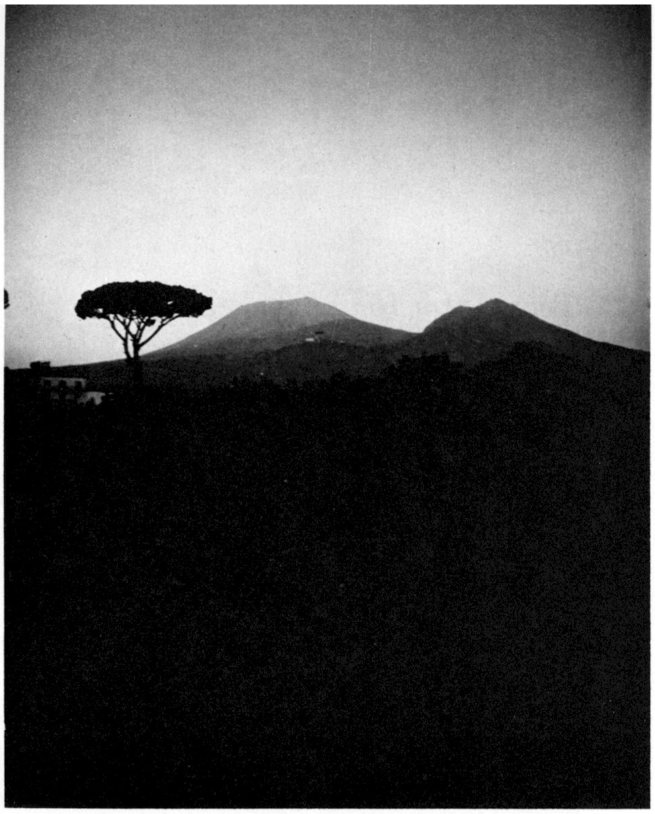


To emphasize the glittering sparkle of sun on the water, shoot into the light as Keppler did here.

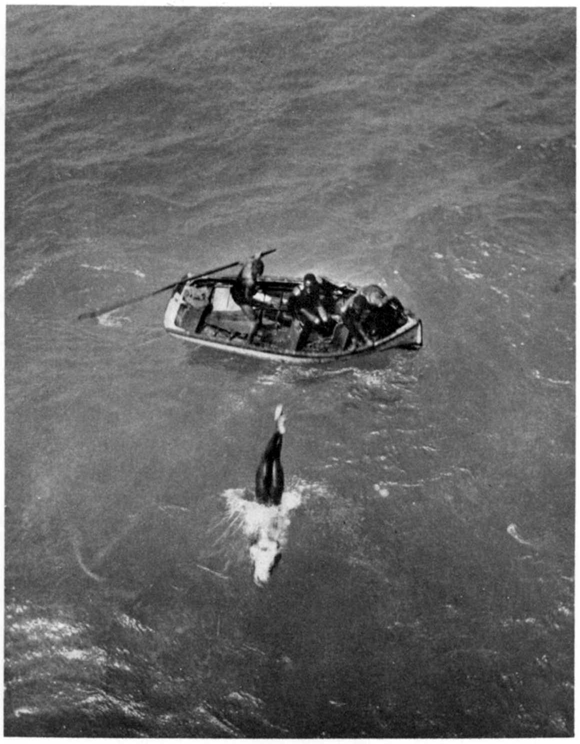


D'Arazien was traveling by car late in the afternoon when he saw this lonely horse on a hill. He stopped, got out of his car, and photographed the animal silhouetted against the sky.





Keppler shot this view of Mount Vesuvius from the side window of a moving bus late in the afternoon. A shutter speed of 1/500 second was fast enough to absorb camera shake and record the distant mountain sharply silhouetted against the dying light.



Whenever you enter or leave a port by boat, watch for the good picture opportunities that will help describe your trip. Keppler shot down from the ship's deck to show this Caribbean native diving for coins.

Stop along the way when you're traveling by car and see a good picture possibility, as Keppler did here. He waited until the girl had become accustomed to the car, then shot with a long lens.

Travel tips for photographers

In this lesson we've concentrated on the creative aspects of travel photography–what to look for, what to avoid, and methods of using composition, lighting, and color more effectively. Now here are answers to some practical problems that can arise when you travel with a camera, and some additional tips to help you find better pictures.

- Watch for "title shots"–pictures that contain an identifying sign or landmark and that you can use as titles in your slide shows–the Statue of Liberty, the Eiffel Tower, a sign announcing "Pinkman Notch" or "Glacier National Park," for instance. But don't just show the sign or the landmark. Compose an interesting picture with something in the background.

- If you want to shoot both color and black and white, here's a good idea. Take two cameras along, and keep one loaded with color film, the other with black and white. Choose a color film and a black-and-white film that are both rated at the same speed. Then you can change from one to the other without recalculating the exposure.

- Remember to shoot verticals as well as horizontals. These will provide a change of pace if you put together a slide show or a collection of black-and-white prints. And good verticals often are more salable than horizontals because they can more easily be fitted into the page layouts of most books and magazines.

- If you're traveling abroad for a couple of weeks or so, let your exposed film accumulate and have it processed when you return. For extended trips, periodically mail it home for processing [or use a local processor if *reliable* service is available, as in much of western Europe, Canada, and some Latin-American countries].

- Be careful when you shoot through wire fencing, such as that surrounding some lookout points and observation decks. Check to be sure there's no wire directly in front of your *lens*, regardless of what you see through your viewfinder.

- Take good care of your equipment when traveling. If any water gets on your camera, wipe it dry as quickly as you can. Salt water and sand can be particularly bad for a camera, so be sure to clean it thoroughly if it has been exposed to them.

- When you travel in the tropics, heat and humidity can damage your film and equipment. Keep a small packet of silica gel crystals in your gadget bag to absorb excess moisture. Don't leave your equipment standing in the direct sun or in small closed areas where intense heat may build up.

- In cold weather, beware of condensation on your lens. This may form when you bring a camera from a warm interior to a cold exterior. Give the camera a chance to cool off and the moisture a chance to disappear before you shoot. When the temperature falls below freezing, your shutter may slow down. For outdoor work in very cold weather, have your camera winterized by a competent camera repairman.

- If you travel abroad, have any foreign-made camera you carry registered by United States Customs before you go. Otherwise, you may be accused of having purchased the camera in a foreign country and have to pay duty on it when you return to the United States. Carry a carbon of the registration with you to show foreign customs officials if they ask.

- Whenever you travel–especially abroad–don't shoot where photography is prohibited. Military bases, dams, industrial plants, storage depots, etc., often are "off limits" to photographers. If you violate the regulations you may find yourself in serious trouble.

- In general, you can take as much film as you'll need into most countries. However, if your supply is considerably greater than an average tourist carries, you may run into difficulties. Check with your travel agent for up-to-date information. Customs regulations regarding film and cameras also are reported on frequently in photography magazines.

- Insure your camera and equipment against loss, damage, or theft before you travel. Camera "floater" policies are relatively inexpensive and give you excellent protection.

- Don't leave your camera or gadget bag unattended–even for a moment. You're just asking for trouble if you do so. A camera is a valuable item, and one that can disappear very quickly.

- And a final reminder . . . remember to look for and photograph the things that are *unique and characteristic* in the places you visit–people in regional costumes, occupations, styles of architecture, foods, amusements, methods of transportation, etc. These are the details that are richest in story-telling content and will provide you with your most vivid record of your trip.

Technical notes on the photographs

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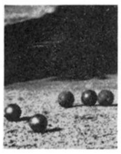
Alfred Eisenstaedt; Leica with a 21-mm lens; Kodachrome Daylight Type film; 1/10 second at *f*/8; daylight.

Page 2
Alfred Eisenstaedt; Leica with a 35-mm lens; skylight filter; Kodachrome Daylight Type film; 1/50 second at *f*/5.6; daylight.

Page 4
Irving Penn; Nikon with a 28-mm lens; Kodachrome Daylight Type film; 1/100 second at *f*/8; daylight.

Page 5
Irving Penn; Nikon with a 250-mm lens; Kodachrome Daylight Type film; 1/2 second at *f*/5.6; daylight.



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Irving Penn; Nikon with a 250-mm lens; Kodachrome Daylight Type film; 1/5 second at *f*/8; daylight.

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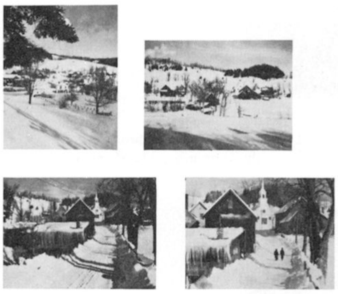
Irving Penn; Nikon with a 180-mm lens; Kodachrome Daylight Type film; 1/10 second at *f*/5.6; daylight.



Pages 4 and 5
Arthur d'Arazien; 4x5 Graphic View with a 127-mm lens; Kodachrome Daylight Type film; 1/25 second at *f*/11; daylight.

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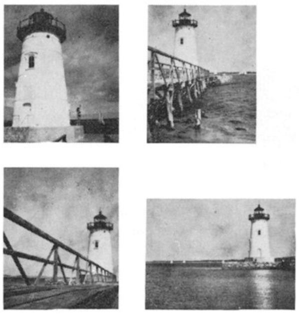
Ezra Stoller; Hasselblad with an 80-mm lens; Anscochrome Daylight Type film; 1/15 second at *f*/16; daylight.

Page 6
Alfred Eisenstaedt; Leica with a 35-mm lens; Plus-X film; 1/100 second at *f*/11; daylight.

Page 6
Victor Keppler; Mamiyaflex with an 80-mm lens; Plus-X film; 1/200 second at *f*/16; daylight.



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Arthur d'Arazien; 4x5 Speed Graphic with a 127-mm lens; Kodachrome Daylight Type film; 1/50 second at *f*/11; daylight.

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Irving Penn; Nikon with a 180-mm lens; Kodachrome Daylight Type film; 1/5 second at *f*/5.6; twilight.

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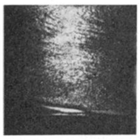
Alfred Eisenstaedt; Leica with a 35-mm lens; skylight filter; Kodachrome Daylight Type film; 1/50 second at *f*/4; daylight.

Page 8
Alfred Eisenstaedt; Leica with a 35-mm lens; skylight filter; Kodachrome Daylight Type film; 1/100 second at *f*/4; daylight.



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Victor Keppler; Rolleiflex with a 75-mm *f*/3.5 lens; Verichrome Pan film; 1/250 second at *f*/22; daylight.

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Richard Beattie; Hasselblad with an 80-mm lens; Ektachrome Daylight Type film; 1/125 second at *f*/16; daylight.

Page 9
Harry Garfield; Leica M-3 with a 50-mm lens; Kodachrome Daylight Type film; 1/50 second at *f*/8; daylight.

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Arthur d'Arazien; 4x5 Speed Graphic with a 127-mm lens; Kodachrome Daylight Type film; 1/50 second at $f/8$; daylight.

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Arthur d'Arazien; 4x5 Speed Graphic with a 127-mm lens; Kodachrome Daylight Type film; 1/25 second at $f/11$; daylight.

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Irving Penn; Rolleiflex with a 75-mm $f/3.5$ lens; Super-XX film; 1/50 second at $f/8$; daylight.

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Ezra Stoller; Hasselblad with an 80-mm lens; Anscochrome Daylight Type film; 1/15 second at $f/16$; daylight.

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Arthur d'Arazien; Hasselblad with an 80-mm lens; Tri-X film; 1/250 second at $f/22$; daylight.

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Arthur d'Arazien; Rolleiflex with an 80-mm $f/2.8$ lens; Tri-X film; 1/125 second at $f/22$; daylight.

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Irving Penn; Leica IIIf with a 300-mm lens; Kodachrome Daylight Type film; 1/100 second at $f/8$; daylight.

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Ezra Stoller; 4x5 Sinar with a 4⅝-inch lens; Anscochrome Daylight Type film; 1/15 second at $f/22$; daylight.

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Alfred Eisenstaedt; Leica with a 200-mm lens; skylight filter; Kodachrome Daylight Type film; 1/50 second at $f/5.6$; daylight.

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Joseph Costa; Leica M-3 with a 90-mm $f/2$ lens; Kodachrome Type A film; 1/25 second at $f/2$; available light.

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Alfred Eisenstaedt; Leica with a 35-mm lens; skylight filter; Kodachrome Daylight Type film; 1/50 second at $f/8$; daylight.

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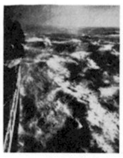
Alfred Eisenstaedt; Leica with a 35-mm lens; Plus-X film; 1/100 second at $f/5.6$; daylight.



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Alfred Eisenstaedt; Leica with a 35-mm lens; Super-XX film; 1/100 second at *f*/8; daylight.

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Alfred Eisenstaedt; Leica with a 200-mm lens; Kodachrome Daylight Type film; 1/50 second at *f*/8; daylight.

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Alfred Eisenstaedt; Leica with a 35-mm lens; skylight filter; Kodachrome Daylight Type film; 1/50 second at *f*/4; daylight.

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Joseph Costa; Leica M-3 with a 35-mm lens; Kodachrome Daylight Type film; 1/25 second at *f*/11; daylight.

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Irving Penn; Rolleiflex with a 75-mm *f*/3.5 lens; Super-XX film; 1/100 second at *f*/5.6; daylight.

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Philippe Halsman; Meridian with a 127-mm *f*/4.7 lens; Ektachrome Daylight Type film; 1/25 second at *f*/11; daylight.

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Richard Avedon; Rolleiflex with a 75-mm *f*/3.5 lens; Super-XX film; 1/100 second at *f*/8; daylight.

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Richard Avedon; Rolleiflex with a 75-mm *f*/3.5 lens; Super-XX film; 1/100 second at *f*/8; daylight.

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Ezra Stoller; Leica with a 50-mm lens; Plus-X film; 1/60 second at *f*/5.6; daylight.

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Irving Penn; Leica with a 250-mm lens; Super-XX film; 1/50 second at *f*/8; daylight.

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Victor Keppler; Mamiyaflex with an 80-mm lens; Plus-X film; 1/250 second at *f*/16; daylight.

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Victor Keppler; 4x5 Speed Graphic with a 5½-inch lens; Super Panchro-Press, Type B film; 1/400 second at *f*/16; daylight.

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Victor Keppler; Mamiyaflex with an 80-mm lens; Verichrome Pan film; 1/200 second at *f*/32; available light.

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Victor Keppler; Rolleiflex with a 75-mm *f*/3.5 lens; Plus-X film; 1/500 second at *f*/5.6; daylight.

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Arthur d'Arazien; 4x5 Speed Graphic with a 127-mm lens; Super Panchro-Press, Type B film; 1/100 second at *f*/11; daylight.

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Victor Keppler; Rolleiflex with a 75-mm *f*/3.5 lens; Plus-X film; 1/500 second at *f*/11; daylight.

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Victor Keppler; Mamiyaflex with a 180-mm lens; Verichrome film; 1/100 second at *f*/11; daylight.

Famous Photographers Course

Famous Photographers School, Inc., Westport, Connecticut

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Lesson 10

Portraits

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The art and technique of portraiture

Of all the means ever devised for recording the likeness of the human face, photography excels by far. It is unmatched in its ability to show a person's features in accurate, realistic detail–and to reveal the living qualities of character and personality that lie beneath. The first masterpieces of photography were portraits, and portraits rank high among the best work done in the medium today.

You'll find few other branches of photography so interesting, creatively rewarding–or profitable. Many photographers, professionals as well as amateurs, shoot portraits for sheer enjoyment. It takes skill and artistry to capture the essence of a human personality in a photographic image. The demand for portraits is great in small communities as well as in big cities, and the photographer who can successfully fill this demand is assured of a good living. In the special areas of photography–in press, industrial, and advertising photography, as well as photojournalism and editorial illustration, the ability to produce effective portraits for publication is an important asset for any professional.

The two aspects of portraiture

You may already have some experience with portraiture, but this lesson gives you an opportunity to study the subject in a detailed and systematic way. You will be guided by Philippe Halsman, whose powerful and revealing portraits are world renowned, and by other Faculty members who have done outstanding work in portraiture –Richard Avedon, Alfred Eisenstaedt, Irving Penn, and Bert Stern.

Portraiture has two basic aspects which we will teach you here: [1] the *psychological* aspect–how to put your subject at ease and draw out natural responses and expressions, and [2] the *technical and physical* aspect–how to use lighting, posing, backgrounds, and props to make a good portrait. We'll also show you how to compose portraits, how to use color effectively, and how to minimize unphotogenic facial characteristics–all essential skills if you wish to become a professional portrait photographer.

You need mastery of both the psychological and technical aspects if you are to succeed in portraiture. Technical skills alone, not supported by a knowledge of practical psychology, will result in stiff, artificial-looking, lifeless pictures. But even if you have deep insight into human beings, and are expert in getting them to relax and respond, you need technical skills, too. Therefore, give both aspects of portraiture your close attention.

Portraits versus pictures of people

Every portrait is a picture of a person–but not all pictures of people are portraits!

The purpose of a portrait is to reveal the subject–to capture his living quality, his character and personality, on film. The purpose of a portrait is not merely to show what a person looks like–any snapshot can do that–but also to tell what kind of person he is. This requires a creative contribution by the photographer.

In portraiture you must show more than the physical appearance of the subject before your lens. You should not be content to photograph the surface only; the real picture lies below the surface, *inside* the human being you want the portrait to tell about. It is a challenge to your psychological insight and technical ability to *help the subject reveal himself* to your camera. In this lesson we discuss ways and means of meeting this challenge.

Three kinds of portraits

Any portrait you shoot is likely to be made because of one–or a combination–of three reasons: to satisfy the *subject*, to satisfy *yourself*, or to satisfy a *third party* who assigned or commissioned the portrait. In each case, your approach and the final result might differ.

For example, if your goal is to satisfy the subject, your portrait must let the world see him as *he* wants to be seen. Just how does he picture himself in his mind's eye? What physical characteristics and personality traits does he want emphasized? Don't hesitate to ask him. Does he think of himself as friendly, dignified, energetic, thoughtful, etc.? Does he want a smiling picture–or a serious one? It's up to you to find out. Then you can use your skills to produce a portrait that is as close as possible to the image the subject has of himself.

On the other hand, if you have only yourself to please, you enjoy complete freedom to emphasize any aspect of the subject you wish. You can be unconventional in your treatment and even harsh and uncomplimentary in your interpretation.

The third possibility is a portrait assigned by someone other than the subject. An editor, for example, might assign you to make a picture of a movie starlet as an illustration for a magazine story. A corporation might hire you to photograph a new vice president for a publicity release. Or a college might ask for a picture of a resident scientist for a fund-raising brochure.

Obviously, the purpose of each picture would strongly influence the kind of portrait you make. In the examples we've just given, you might emphasize the sex appeal of the movie starlet, the dignity of the businessman, and the thoughtfulness of the scientist. You would use all your knowledge of psychology, lighting, and composition to bring out the aspects of your subject most appropriate for the portrait's purpose.

Of course, it would be naïve to tell the starlet to look sexy, the businessman to look dignified, or the scientist to look thoughtful. A camera is relentless in the way it can reveal the insincerity of a pose or expression. It makes much more sense to chat with the subject and bring out in a *natural way* the moods and expressions you desire. For example, instead of saying, "Please smile," you should tell a joke and elicit a genuine smile for your picture.

Always keep in mind that every person is a bundle of varied–and sometimes contradictory–traits. Working with what you actually find, you can interpret a subject in various ways, depending on your insight and purpose. Thus there is great opportunity for creative seeing and self-expression in portraiture.

Whatever its purpose, a good portrait is not an empty, lifeless facsimile of a human face, but the meaningful, living image of a human being. If you like people, and are interested in understanding their character and personality, then you have the most basic requirement of a good portrait photographer. Learn the skills we teach in this lesson and you should find endless satisfaction in that most fascinating of all photographic arts–capturing the human personality on film.

[*Facing page*] A good portrait does more than record a person's features; it also expresses character and personality. It is a statement by the photographer about the person portrayed. For example, in this fine portrait of artist Georgia O'Keeffe by Philippe Halsman, the photographer makes us feel the quiet dignity and strength of his subject. He has skillfully used camera angle, lighting, pose, expression, and composition to achieve his goal.

A good portrait photographer interprets his subject

Before we give you detailed instruction on the "how to" of portraiture, we'd like to emphasize an important point: A good photographer plays a creative part in every portrait he makes. Send the same person to two unperceptive or unskilled photographers and you will probably end up with the same indifferent portrait twice over. But if you send the same person to two *good* photographers, you'll probably get two quite different but effective portraits.

Why? Because a good portrait has in it a great deal of the insight and artistic taste of the photographer who made it–and every creative photographer has his own way of seeing. Each subject has different sides to his personality. A good photographer will study these various sides and then, in his portraits, bring out the one that he finds most significant or appealing. In short, he *interprets* his subject for the viewer. By contrast, less perceptive photographers record only what they see on the surface.

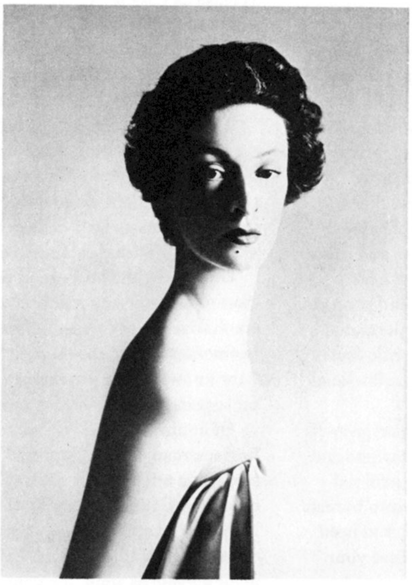
Philippe Halsman says a portrait is a statement about the subject, and if the photographer doesn't have anything to say, the statement is empty and the portrait poor.

Irving Penn feels that a good portrait is the photographer–his skill, perception, and sensitivity–reflected in the face of the subject.

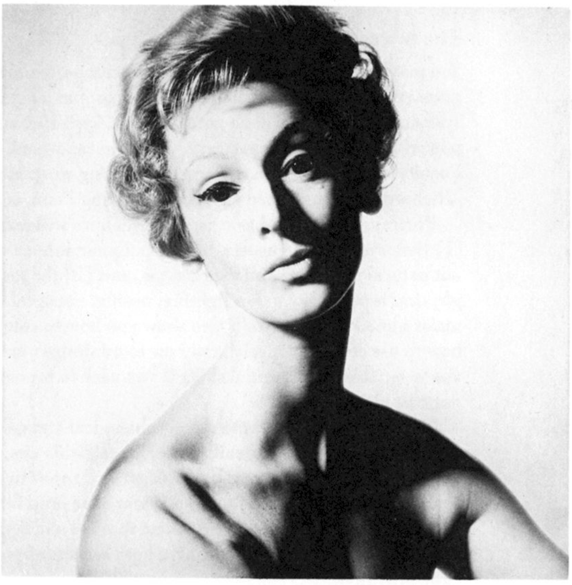
With Richard Avedon, who often shoots portraits for sophisticated publications, the photographic comment about the subject frequently is a strong, even controversial opinion. [For examples, see the portraits of Ezra Pound a little later in the lesson.]

Photojournalist Alfred Eisenstaedt, in shooting a candid portrait, selects the precise camera angle, lighting, and instant of exposure that

Two different women? No, the same charming lady, seen quite differently by Avedon and Penn, even though both used a very similar contrasty lighting with black shadows. Avedon's woman is swanlike, stately, and aloof, and the elegant lines of her neck and arm are emphasized. Penn moved in closer for a more intimate look at a woman who seems warmer and more wistful, and he put more emphasis on her eyes, lips, and expression. Both photographers caught the charm of their subject but each interpreted it in his own manner.

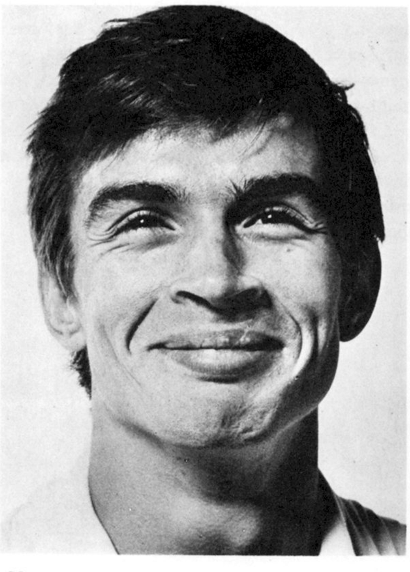


Signora Gianni Agnelli by Richard Avedon
[Courtesy *Harper's Bazaar*]

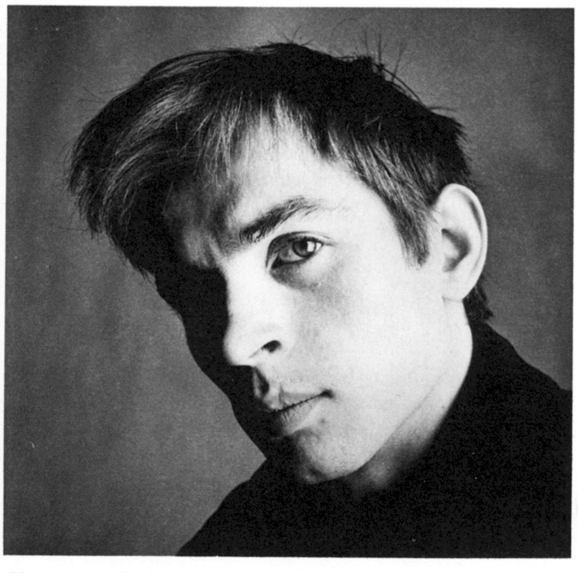


Signora Gianni Agnelli by Irving Penn
[Courtesy *Vogue*, ©1961, Condé Nast Publications, Inc.]

It's hard to believe this pair of portraits show the same person–the ballet dancer Nureyev–so different are they in expression, angle, lighting, and mood. As seen by Penn, the dancer is intense and brooding, while Avedon shows us a boyish exuberant side of his personality. Both portraits are honest and revealing–but the two photographers saw and emphasized different aspects of the subject.



Nureyev by Richard Avedon
[Courtesy *Harper's Bazaar*]



Nureyev by Irving Penn
[Courtesy *Vogue*, ©1961, Condé Nast Publications, Inc.]

enable him to express his response to the subject in a meaningful way.

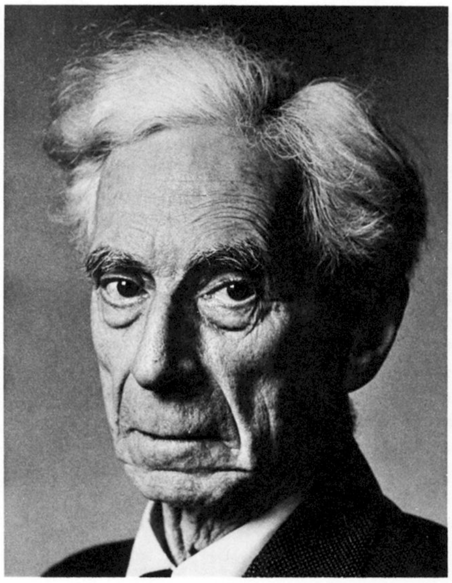
In short, all your Faculty agree–a portrait is a picture you *make*, not a snapshot you *take*.

The subject has a right to expect more from you–the portrait photographer–than he would get from a take-your-own-picture coin machine at an amusement park.

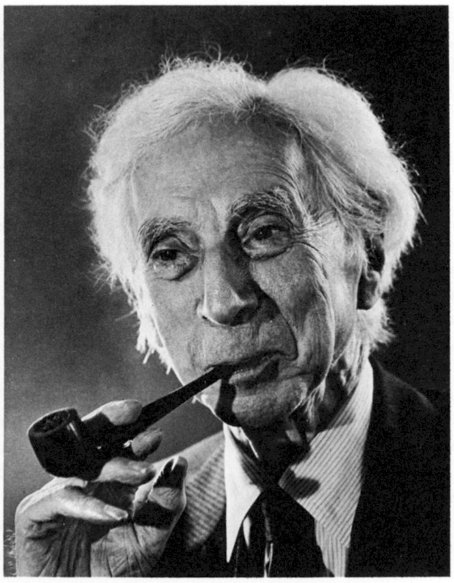
The first thing you must do is acquire a degree of *understanding* of your subject. The deeper and more sensitive your understanding, the better the portrait is likely to be. Of course, in many picture-taking situations you may not have much time to get to know the person. Sometimes you must size him up very quickly. But you must decide what manner of person you have before your lens and then choose the aspect of his personality to emphasize.

In interpreting your subject, you can put to good use many of the methods you've studied in other lessons. Lighting and composition are important "tools" for the portrait photographer. Selective focus, choice of props and backgrounds, color, and darkroom techniques all can help you, as we will demonstrate. Skill in evoking expressions –and the swift response needed to catch them–also are essential.

For a vivid demonstration of how a photographer "puts himself" into a portrait, study the pairs of pictures on these two pages. Each pair shows the same subject interpreted by two different photographers. In each case we see two quite different–but equally truthful–interpretations. The photographers saw and emphasized different aspects of the subject's personality. In the portraits you make, you, too, should strive to see the subject in your own way.

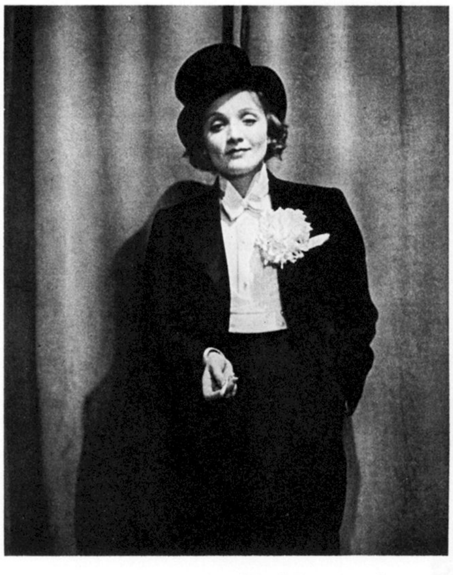


Bertrand Russell by Alfred Eisenstaedt
[Courtesy *Life* magazine, ©Time, Inc.]

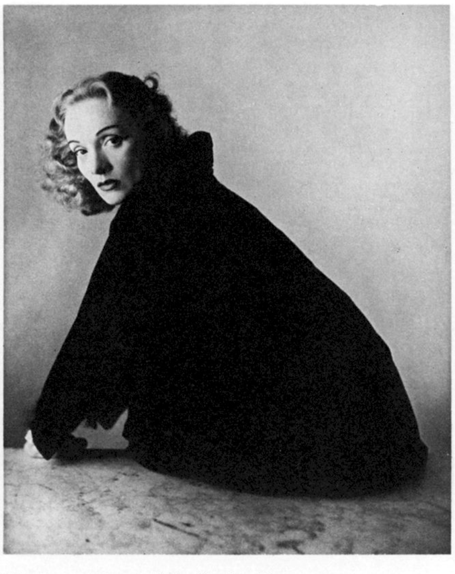


Bertrand Russell by Philippe Halsman

Here are two vividly expressed aspects of a strong personality. Eisenstaedt's portrait of the British philosopher and mathematician shows him as a stern critic; Halsman's reveals the witty and ironic side of Russell's personality. The harsh light and dark shadows of Eisenstaedt's available-light picture emphasize the severe, downturned lines on the man's face. He caught Russell in a serious moment, gazing with piercing eyes into the camera. Halsman, on the other hand, used electronic flash to soften the lines of the face and to emphasize the snowy hair. The pipe suggests unruffled contemplation. The expression, which conveys Russell's wry sense of humor, was caught just as he was about to parry one of Halsman's remarks.



Marlene Dietrich by Alfred Eisenstaedt
[Courtesy *Life* magazine, ©Time, Inc.]



Marlene Dietrich by Irving Penn
[Courtesy *Vogue*, ©1950, Condé Nast Publications, Inc.]

Eisenstaedt and Penn obviously had different viewpoints and purposes when they photographed Dietrich. Eisenstaedt captures Dietrich the trouper–earthy, self-confident, and at home in front of a theater curtain. Penn's portrait shows another kind of woman–Dietrich the symbol of glamour and sex appeal. We see Penn's characteristic use of stark sidelighting, and Eisenstaedt's skill in using whatever type of lighting there is.

The practical psychology of portraiture

As a portrait photographer you need to be something of a practical psychologist. Every portrait sitting is an exercise in human relations, and your ability to work well with your subject is at least as important as your skill in handling your lights and camera. If you have a normal liking for people and the ability to get along with them, you'll have little difficulty acquiring the simple psychological skills needed for successful portrait photography.

There aren't any rigid rules for handling your subjects. Each person you photograph is a unique human being and therefore a different problem. But there are sound methods of practical psychology that members of your Faculty have worked out through long experience. We'll teach you these methods here.

In the first place, *you need to help the person you are photographing be a good portrait subject.* Why does he need help? Consider his plight:

All dressed up and perhaps nervous with anticipation, your subject approaches the sitting. He finds himself in unfamiliar surroundings, flooded with bright light, following the commands of a stranger hovering around the camera with its staring, unfriendly eye.

"Relax!" the photographer says. Nonsense. Who could relax under these circumstances? For most people, having a portrait taken is a novel experience which makes them tense and self-conscious. Therefore, you must use psychology to put your subject at his ease and get the natural response you want.

Minimizing the photographic aspects of the sitting

You'll always fare best if you minimize the presence of photographic equipment as much as possible. Place your lights and camera approximately where you want them *before* your subject arrives. Many photographers, if they're using spots and floods, prefer to have the lights burning when the subject comes into the room. This avoids the physical and psychological shock caused by turning them on after he has taken his place. When you're going on location, make a checklist of all the equipment you'll need, be sure to take it all, and set it up as soon after you arrive as possible, so the subject can get used to it.

If time permits, don't immediately seat your subject in front of the camera and start shooting. Instead, talk with him for a while first, to break the ice and give him a chance to familiarize himself with his surroundings.

After the sitter is in position, make your final adjustments of lights and camera smoothly and quickly. If you handle your lights in an awkward manner, or fumble when focusing the camera or setting its controls, your sitter may wonder if you know what you're doing. His doubts can ruin the possibility of a good sitting.

The less obtrusive and uncomfortable the lighting, the easier it is for your subject to relax. If you have difficulty getting a natural response and expression with direct flash, floods, or spots, you might try bouncelight, window light, or available light, or go outdoors.

How to get in tune with your subject

Once you've made the photographic aspects of the sitting as unobtrusive as possible, the next step is to establish rapport with your subject–to get in tune with him.

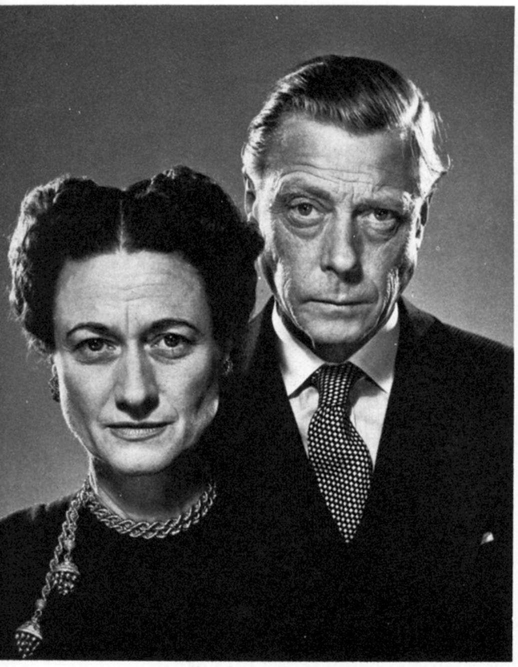
Conversation is the icebreaker, just as it is in everyday life. If you have sufficient time, it's usually advisable to start the conversation in an unhurried, easygoing way.

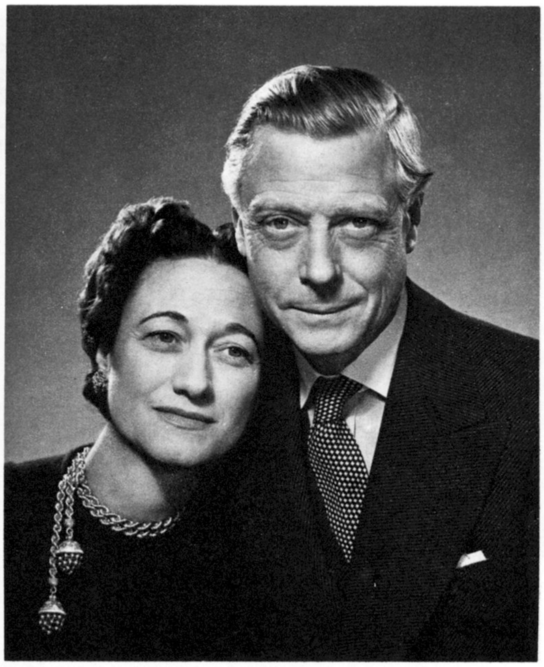
Richard Avedon feels that if you have an hour to spend in making a portrait, you may be better off devoting most of that hour to conversation. He strongly believes that the essential first step for a successful portrait is putting both your subject–and yourself–at ease, and that conversation is the way to do it. Also, it gives you a chance to get a clearer impression of the subject.

What should you talk about? It might be anything that interests your subject–and that you can discuss intelligently: his profession, children, hobbies, favorite sports, books you've both read, movies you've seen, mutual acquaintances, etc. In general, avoid controversial topics unless you want to provoke a tense or angry response. Ask leading questions that bring out your subject's opinions and listen attentively. Of course, this doesn't mean you should "pump" your subject with a rapid series of questions. Remember, you are not conducting a fact-finding interview but are trying to create a favorable atmosphere for a good portrait sitting.

Sometimes you may have only a few minutes to make a portrait. Then different tactics are called for. Don't begin with commonplace remarks, Philippe Halsman advises. Instead, it usually is better to surprise your subject with a startling observation or a question on a subject about which he is likely to have strong feelings. Try to capture his full attention *right from the start.*

For instance, when Halsman had only a brief time to photograph





The Duke and Duchess of Windsor are no strangers to the camera, yet they look tense, tired, and old in the portrait at far left. After shooting it, Halsman told them: "You shouldn't look at the camera with that expression–in the eyes of the world you are the most romantic couple of this century." They smiled, relaxed–and suddenly looked ten years younger. Halsman shot again and got the second picture.

the Queen of Belgium, he began by asking her what she thought about the latest American dance craze. This immediately broke the ice.

On another occasion Halsman was preparing to photograph a highly self-conscious and insecure actress. As she watched him adjust a light, he said, hoping to give her more confidence, "Why are you watching me so? You're making me self-conscious." This unexpected turning of the tables made the actress break out laughing, and the sitting ended up a success.

Once you and your subject are in tune, you often can guide the conversation by asking questions or introducing topics that bring out different moods and expressions. Be prepared to shoot quickly when you see an expression that you like.

Emphasize the positive

One of the most basic principles of the psychology of portraiture is that you must build up–and maintain–your subject's self-confidence. It is wrong to make critical or disparaging remarks, even if they are justified. For example, instead of saying, "This expression isn't good," say, "That's good, but now let's make it even better."

"It also is wrong to spend too much time critically studying the subject or adjusting your lights," Halsman says. "This may give the subject the feeling that there is something particularly difficult about photographing him. It is better to waste a few shots, complimenting the subject after each one, than to keep putting off the first shot in the vain hope that eventually everything will be perfect."

Avedon agrees. "When you begin shooting, your first few exposures usually need to be thrown away," he says. "With me, it often takes at least three rolls before my sitter gets used to the camera and begins to relax."

In general, try to give the impression that you approve of your subject and that the sitting is going well. A woman, especially, may never lose her self-consciousness if she feels the photographer is critical of her. Therefore, don't be stingy about paying her compliments about her charm and attractiveness.

Halsman says, "Lead her to think of the camera not as a harsh judge but as a responsive admirer, and her beauty will bloom. She will begin to 'flirt' with the camera almost as if it were a human being."

Although we suggest that you compliment your subject, don't ever use insincere flattery. With any subject, you can always find some good point deserving of sincere compliment–the hair, the eyes, a smile, etc. And, of course, don't give abrupt commands. Instead, make courteous –but firm–suggestions; it's good psychology.

The need for alertness

At first thought, portraiture might seem a rather leisurely, almost static kind of photography. Nothing could be further from the truth. Even though lights and camera may be placed in a fixed location, a good portrait photographer still needs a quick eye and swift reflexes to capture the expressions he wants.

Few things are as unpredictable and elusive as human expressions. A twinkle in the eyes, a hint of a smile at the corner of the lips, or a slight raising of an eyebrow–these can come and go in an instant. You must be alert to see these fleeting changes and catch them.

Timing is important because expressions, like physical action, rise to a peak and then fall off. For the most effective portraits you must catch these expressions at the instant they reach their height. So continue to work at developing speed and ease in handling your camera and its controls. If you are adept in handling the camera, you'll be free to concentrate on the psychological aspects of the sitting and catching good expressions.

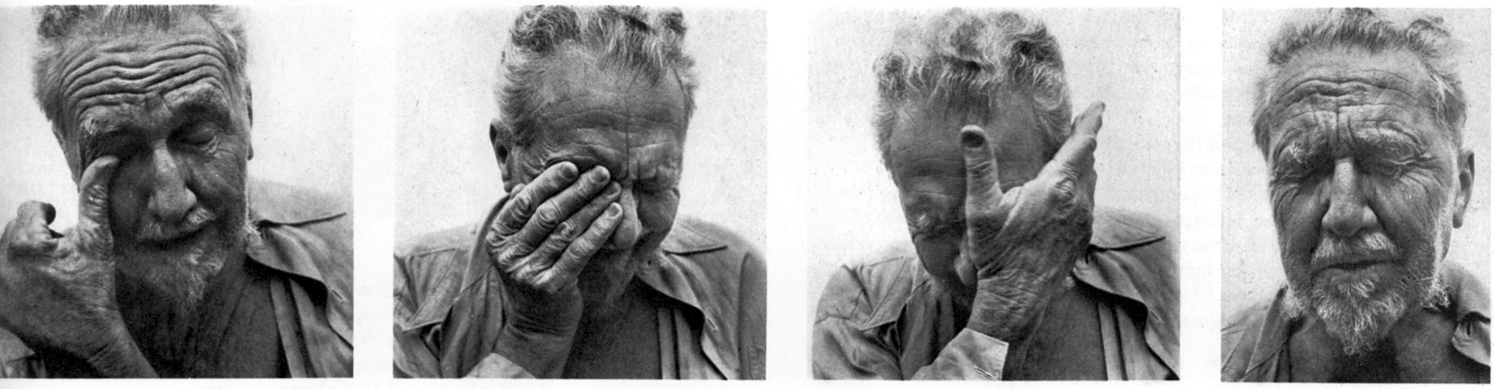
Contact–between you and your subject

By now you are aware that the only real "secret" of portrait psychology is to establish a warm, human contact with the person in front of your camera.

Halsman puts it this way: "There are no magic formulas. The photographer has to be more concerned about the feelings of his subject than about his camera and his lighting. Thus we come to the paradoxical conclusion that very often it is not the good photographer who makes the best portrait, but the good psychologist. In many sittings I have felt that what I said was more important than what I did with my camera and my lights."

Eisenstaedt has a similar point of view. "Look at *me*," he says to his subject. Never, "Look at the camera." He feels that once you have obliterated the camera from the subject's mind, you should avoid bringing it back.

Psychology, conversation, human contact–all these must continue throughout a portrait sitting. Your aim should be to stimulate changing moods and expressions in the subject, and to give your lens a series of truthful views of the person in front of it.



Sometimes your conversation may not have much visible effect on your subject–but sometimes it can have a very striking one, as shown in these pictures of poet Ezra Pound by Richard Avedon. They were taken outdoors on an overcast day, with Pound standing in front of a white sheet attached to the side of a house. The photographer brought forth the response by mentioning something disturbing in the subject's past. As they talked about it, this remarkable sequence of pictures resulted, with Pound actually in tears and Avedon shooting quickly. The final picture catches the climax of the poet's torment.

If you are trying to make truthful portraits like these, take care that you produce a reaction which is in keeping with your subject's character. For example, if you were photographing a man known for his profound thought, it would be wrong to elicit and record a silly expression. But bringing out a strong emotion that is characteristic of your subject leads to a strong picture.
[Courtesy *Harper's Bazaar*]

What you need

The chances are, you can make good portraits with the camera, lens, and lighting equipment you already have. In this lesson you'll see examples of fine portraits made with many kinds and sizes of cameras –35 mm, single-lens reflex, twin-lens reflex, 4x5, and 8x10–and virtually every type of indoor and outdoor lighting. The most essential requirement is that you use a camera and lighting units *you are thoroughly familiar with and can handle quickly and surely.*

You'll need a chair or stool for seated portraits, a plain background of some kind [we'll discuss backgrounds in detail later], an exposure meter, a lens shade, and a tripod. For the more informal kind of portrait taken outdoors or by available light you may prefer to hand-hold your camera rather than use a tripod.

Cameras and lenses

Should you decide to go into studio portrait work professionally, you may want to acquire cameras and lenses of the type that many experienced portrait photographers find best. Here are two points to guide you in deciding what kind to get.

1. *Larger negative sizes offer important advantages to the professional portrait photographer.* In studio work for clients, it often is desirable to *retouch* the negative to soften wrinkles, remove skin blemishes, etc. [We will teach you how to do this in a more advanced lesson.] Although a limited amount of retouching can be done on 2 1/4x2 1/4 and even 35-mm negatives, it is easier to do on large negatives, and many professionals prefer a 4x5 or larger camera.

2. *Longer-than-normal lenses are preferred by many portrait photographers.* With a lens of normal focal length you may need to move so close to your subject to obtain a large enough image of his head that the perspective may look distorted. Also, your subject may feel more self-conscious if the camera is thrust close to his face. With a longer lens, you can stand farther back and still get a large enough image. The danger of distorted perspective is minimized, and your subject is likely to feel more at ease.

How long a lens is desirable for portraiture? With a 35-mm camera, many photographers like an 85-mm, 90-mm, or even 135-mm lens; with a 2 1/4x2 1/4 camera, a 150-mm or 180-mm lens; with a 4x5 camera, a 210-mm [8 1/2-inch] lens.

What if your camera doesn't have interchangeable lenses? There's a very simple solution: Shoot from far enough away to reduce the possibility of distortion, then crop in on the subject's head when you make your print. Many of the portraits by Halsman and Avedon in this lesson were taken with a twin-lens reflex and a normal lens, and then cropped during printing.

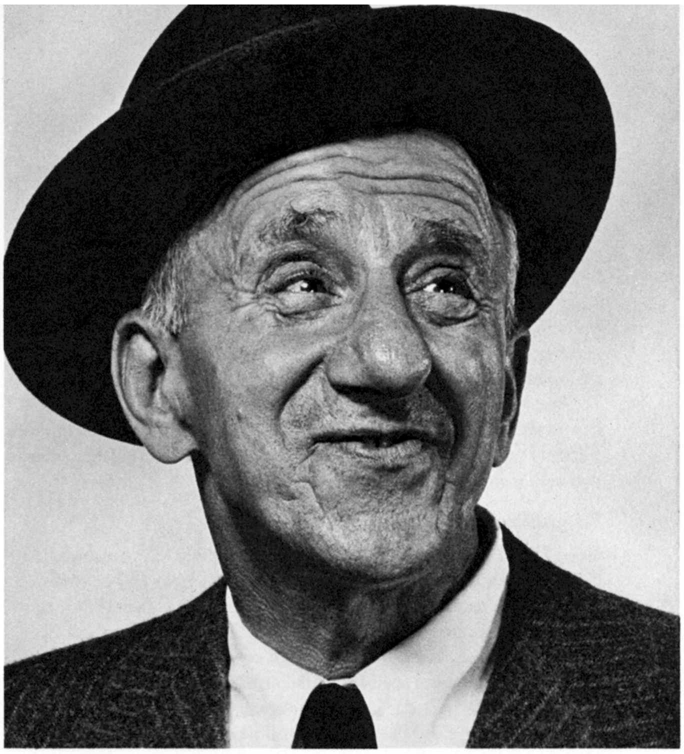
Lighting equipment

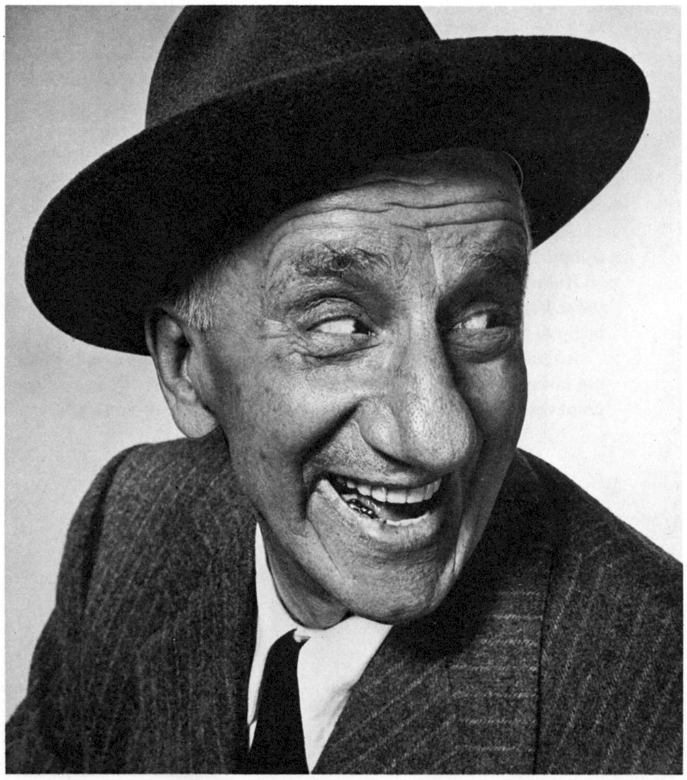
So far as studio lighting for portraits is concerned, the basic lighting kit described in the indoor lighting lesson will serve you well. If you choose portraiture as a career, you may want to acquire bigger floods and spots, studio electronic-flash units, and special accessories such as barndoors, snoots, etc.

Notice, however, that the portrait-lighting demonstration by Halsman, which begins on page 10, was done with ordinary photofloods and a small spotlight such as many students taking this Course might own. Throughout this lesson you'll find examples of excellent portraiture done with modest means–with a single spot, flash, or flood, or by window light, daylight, or the illumination existing in a room. As Avedon says, "The best means often are the simplest." Elaborate lighting equipment is *not* necessary.

Films for portraiture

In general, the film you are now using is probably satisfactory for portrait work if it has fine grain, normal contrast, and adequate speed. Obviously, the highest technical quality possible is important when you're showing a close-up of a face. Grain, in particular, can be annoying because it may give your subject's skin a rough, pebbled appearance. So choose a film that's no faster than you actually need, and expose and process with care as you have been instructed.





Perspective distortion in portraiture

For the top picture, Halsman photographed Jimmy Durante from a shooting distance of about seven feet, then cropped the print so the comedian's head almost fills the picture area. Perspective looks normal. [Halsman could have achieved a similar effect without cropping if his camera had been equipped with a long lens.] In the bottom picture, Halsman put a close-up lens on his twin-lens reflex camera and moved in very close to his subject, introducing distorted perspective. Durante's nose is big–but not *this* big! Halsman deliberately used the extreme foreshortening of a very close shooting distance to exaggerate Durante's "trademark." In most portraits, of course, this effect would be undesirable, and you would do better to shoot from farther away.

Lighting for portraits

The way you light your subject influences the kind of portrait you get. To quote Halsman: "In a portrait, lighting can serve many purposes. A photograph is a flat, two-dimensional piece of paper, while our subjects are three-dimensional. It is only with light that we can suggest this three-dimensional quality and produce the illusion of actual form existing in depth. Lighting can sculpture a face. We can also employ it to beautify human features and to hide imperfections. Finally, lighting imparts a mood to a picture and is a great aid in interpreting the subject."

To help you master portrait lighting, Halsman will demonstrate a variety of effects you can get with just one floodlight, then show you how to use two, three, and four lights. Penn and Avedon will teach you their favorite methods of portrait lighting, and finally we'll show you how to use available light and daylight in portraiture. If you practice and acquire skill with all these techniques you will have a wonderfully rich repertoire of lighting methods for your own work.

Two basic types of portrait lighting

Although there are endless varieties of portrait lighting, we can put them into two broad classes–*directional light* and *diffused light*. You have met both of these before, but now you should learn how to use them in making portraits of professional quality.

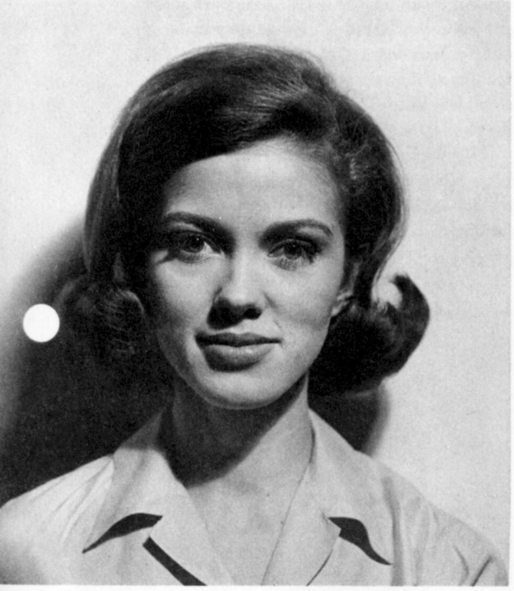
Directional light: Directional light includes bright sunlight and direct light from flash, floods, or spots. With directional light, the relative positions of subject, camera, and light source or sources are critical. This is because directional light throws distinct highlights and shadows. If you move your camera, if your subject turns his head, or if the position of the light is changed, you alter the lighting effect you get. Thus strongly directional light tends to limit the freedom of both photographer and subject to move or change position once a desirable lighting has been achieved.

On the other hand, directional light has a valuable advantage. By the way you arrange the play of light and shadow on your subject you can achieve a great deal of control. For example, you can throw light on a good feature to call attention to it or use a shadow to hide an imperfection. You can emphasize form and texture or flatten them out. For these reasons, direct light from flash, floods, or spots is often used by photographers who must make pleasing portraits of their clients.

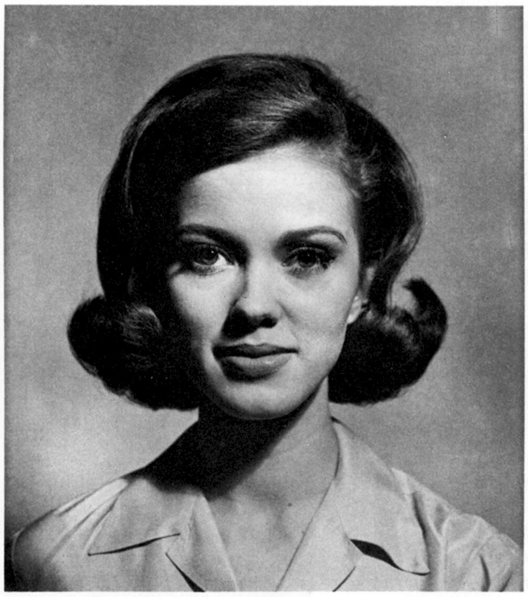
Diffused light: Diffused light is relatively soft and even. It includes bouncelight, illumination from diffused floods or large banks of floods, soft daylight from a window or skylight, open shade, and the light of a gray, overcast day. This type of lighting might be called *universal* lighting, because it allows the subject to turn his face in almost any direction without changing the lighting effect. It has the advantage of allowing both photographer and subject considerable freedom and mobility. However, it tends to be a very truthful lighting, because it reveals both good and bad features with equal emphasis, and it doesn't permit the exact control over effects that you can achieve with strongly directional illumination.

Both types of lighting are useful in portraiture, and we'll show examples of good work done with each. To be a versatile photographer, you should be at home with both. On the following pages we'll demonstrate how to use them as important elements in interpreting your subject.

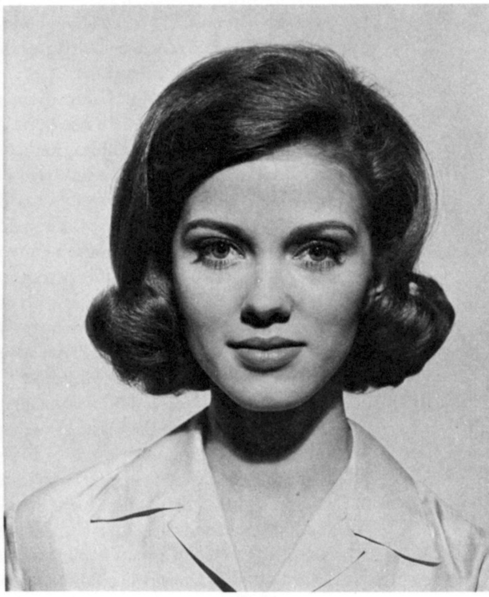
Background lighting is important, too



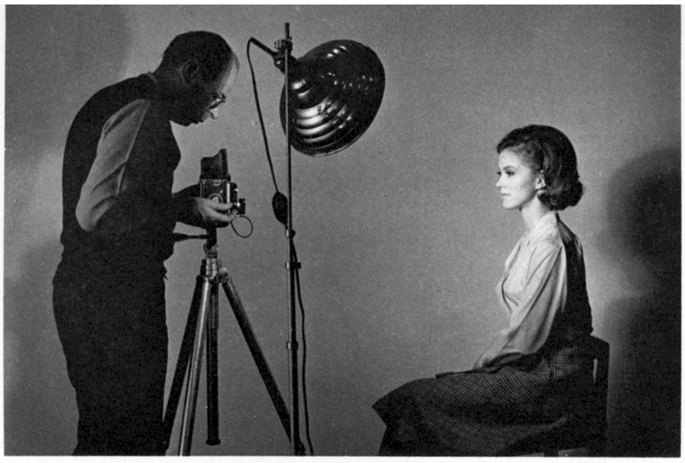
1 In setting up any portrait lighting, remember to study the background as well as the subject. If you pose your subject too close to the background, you are likely to get meaningless, ugly shadows, as in this example.



2 Simply moving your subject five or six feet away from the background usually eliminates background shadows. It also gives you adequate space to position a background light behind your subject if you wish.



3 Avoid lighting the subject's face and the background to the same degree of brightness, as here–it makes the portrait look flat and dull. Notice how much more lively and sparkling the portrait in the center seems because face and background are distinctly different in value. To darken a background, move your subject and mainlight farther away from it. To lighten a background, move them closer to it. If you're using a background light, you can adjust its distance and angle to get the effect you want.



The basic setup: For these demonstrations I used a twin-lens reflex camera on a tripod, a single 500-watt photoflood bulb in a metal reflector, and a plain white background. Very similar effects can be achieved with a single flash or electronic-flash unit on an extension cord.

A portrait-lighting demonstration

by Philippe Halsman

What you can achieve with only one light

When I first began making portraits I bought a single floodlight and stand. For half a year I did everything with that one lighting unit. I suggest that before you begin to work with three, four, or more lights you should learn the remarkable variety of effects you can get with just one. Then you should add another light and another, and so on, mastering each combination before you proceed to the next.

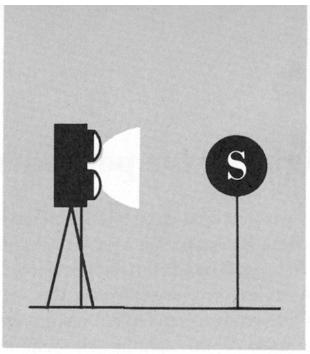
To illustrate my point, I shot all the portraits on these and the next two pages with one light. [Later on, I demonstrate the more complex, multiple-light setups.] As you will see, some of the results are highly effective; the addition of more lights would hardly improve them. In other cases, the single light is not entirely adequate.

Study the portraits and accompanying diagrams carefully. Notice the effect the position of the light has on the girl's face. Is she prettier with some lighting angles than others? Why is this so? What effect does the lighting have on her eyes? Her nose? Her mouth? *Closely observe the shape and position of the shadows–they are key guides in establishing any good portrait lighting.* Also watch the highlight areas and any bright reflections on the subject's hair or in her eyes.

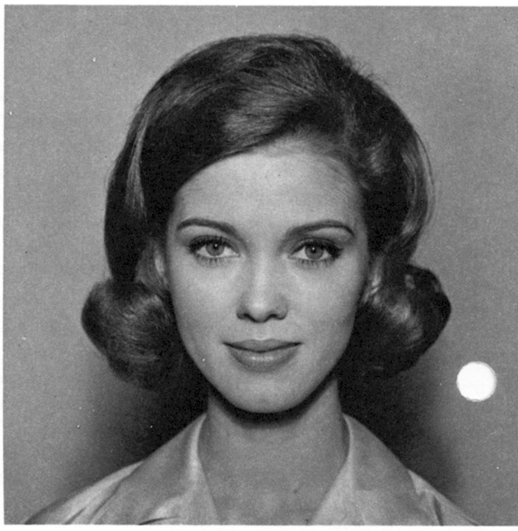
Each face you photograph is an individual problem, and the lighting that is best for it may be different from the lighting that is best for another face. Therefore, it's important to study carefully all the examples you see here and to try the various lighting positions for yourself. This will give you a detailed understanding of what different kinds of lighting can do, and you will be able to choose the one that best fits the needs of your subject.

Use the accompanying diagrams as guides in setting up your own light to duplicate the effects you see here. Of course, the *exact* position in which to place the light to achieve a desired result is something you'll have to work out with each subject by using your eyes. But once you know what to look for, this shouldn't be difficult.

Learning how to use one light teaches you how to use many, because multiple-lighting setups are nothing more than single lights added one at a time.



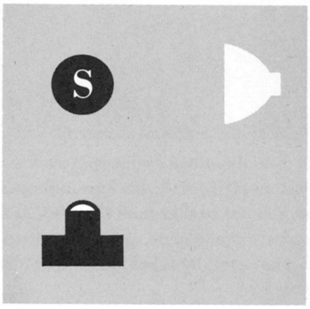
Moving a single light up and down

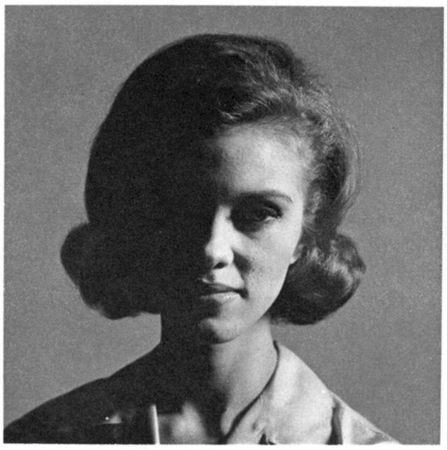


1 I made this photograph with the light as close to the lens as possible. Notice that the subject looks relatively flat. There are some shadows, but they don't adequately bring out the roundness of her face. The lighting flattens all curvatures and washes out wrinkles–but it isn't very interesting. Note the shadow on the background.

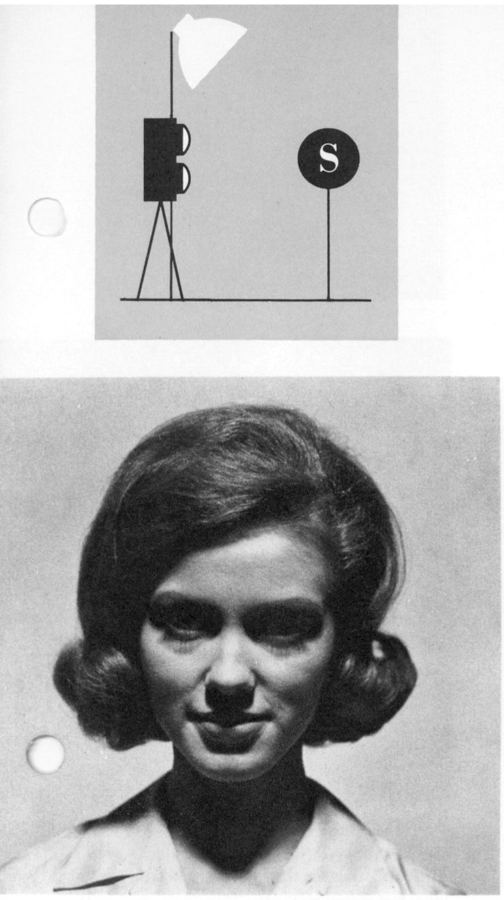
Every change in the position of the light changes the lightness or darkness of the background. This is why there are variations in background value in these photographs.

Moving the light to the side

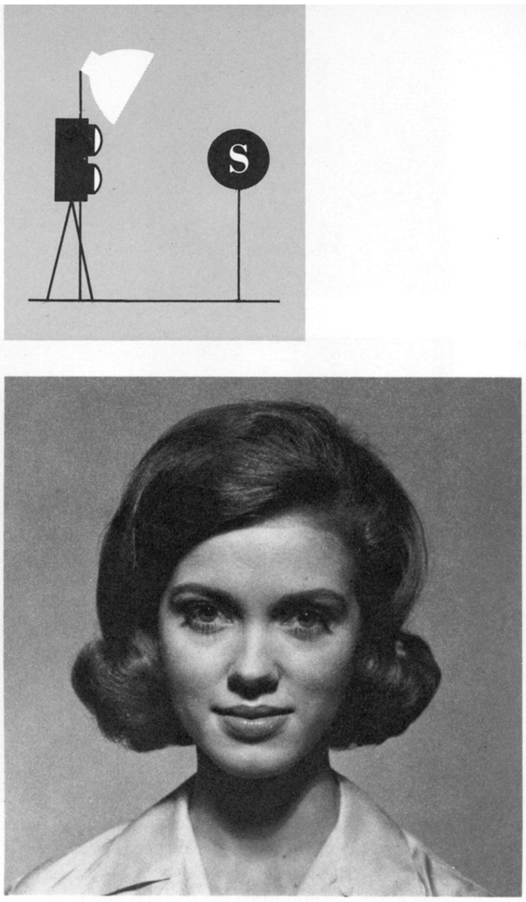




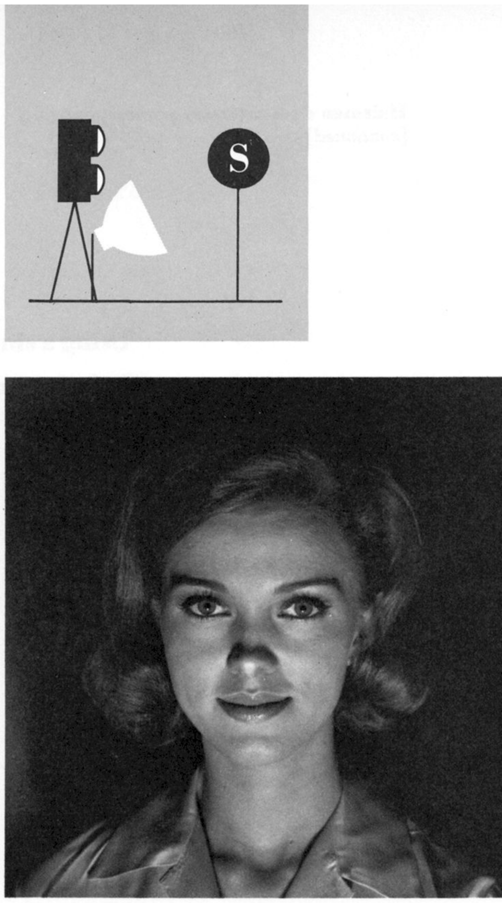
1 Here I moved the light to a 90-degree position on the right. The light is about the same height as the girl's head. One side of her face is lighted, the other is completely in shadow. This creates a highly dramatic effect. Of course, we could soften the harshness by adding fill.



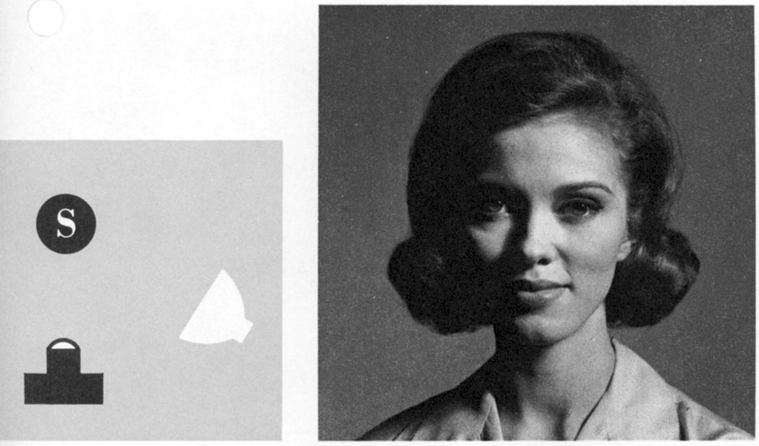
2 Now I raised the light straight up, higher than the model's head, and pointed it down on her. What happens? There is some sheen in her hair. The shadow has gone off the background. Her cheeks and forehead are round. But her eyes disappear in the shadow of the sockets, and the shadow of her nose runs into her mouth. The face has a gloomy, almost tragic look. What's wrong? The light is much too high.



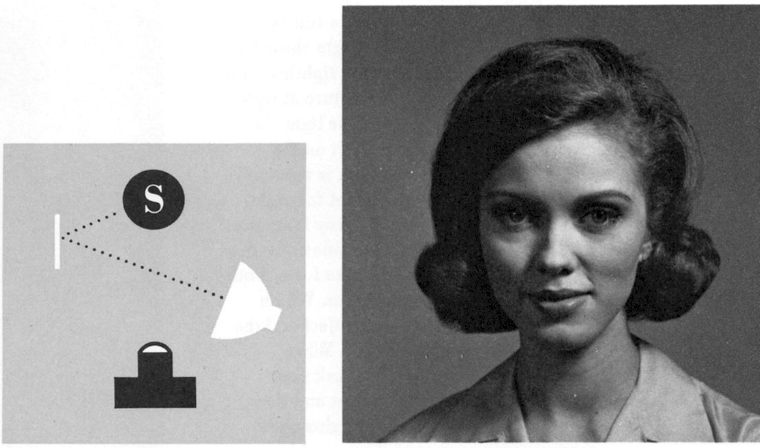
3 Next, I lowered the light slightly. This is a great improvement. It is high frontlighting that strongly models the structure of the subject's face–a good choice for some portraits. When using this kind of lighting, be sure that the shadows don't hide the eyes. Adjust the height of the light so that you can see a *catchlight*–a tiny reflection of the light source itself–in each of the subject's eyes. Catchlights add life and sparkle to the portrait. Don't let the nose shadow be too long. It shouldn't quite touch the upper lip. Simply move the light up and down and watch the shadows–they will tell you when the lighting is best.



4 Here the light comes from below. The nose and other features throw shadows upward. The eyes catch a lot of light and the face looks unusual. This is the lighting often used in mystery or horror movies, but it also can lend an air of mystery to a beautiful woman.

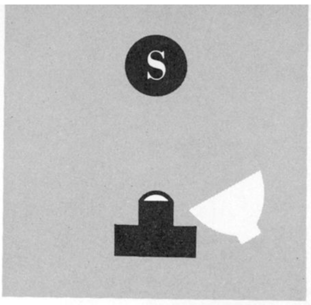


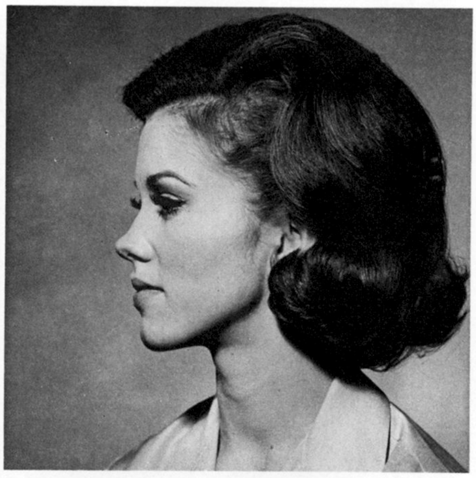
2 Next, I moved the light to a 45-degree position on the right and raised it so that the illumination fell on the subject at a 45-degree angle from above. A triangle of light appears on the girl's right cheek. Notice the catchlight in both her eyes. With the light in this position you have a flattering illumination that emphasizes the cheekbones. This is the classic 45-degree portrait lighting, often used for full-face poses or with the subject turned three quarters to the left or right.



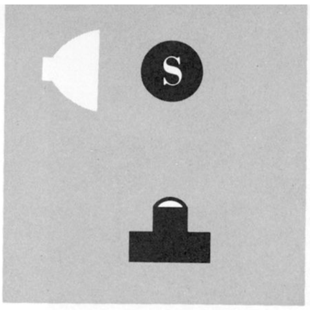
3 Here we have the same 45-degree lighting with just one thing added: fill-in illumination from a white cardboard reflector, positioned as shown in the diagram. There is still only one light. The shadows remain in exactly the same position as for 2, but are much lighter. Now there is enough light in them to separate the cheek from the hair. With the simplest of means we have achieved a good lighting.

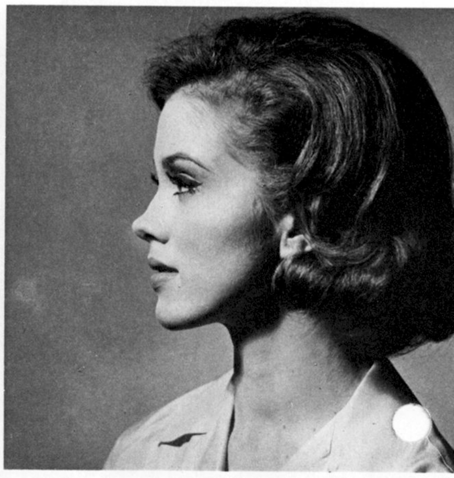
Using a single light for profiles





1 When a subject has a good profile you may want to make use of it. Even with one light, there are various possibilities. Here the light is placed close to the camera–often the simplest and most effective way to make a profile portrait.

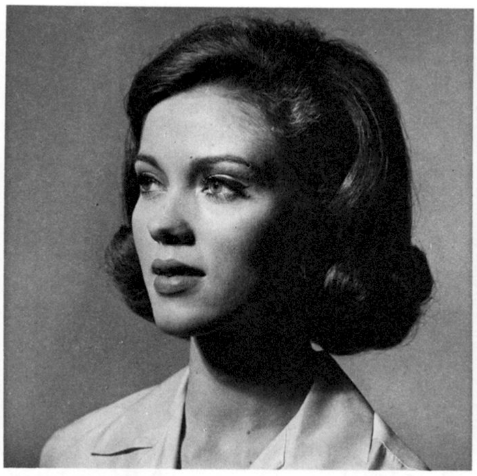


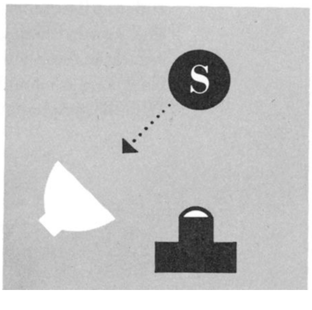


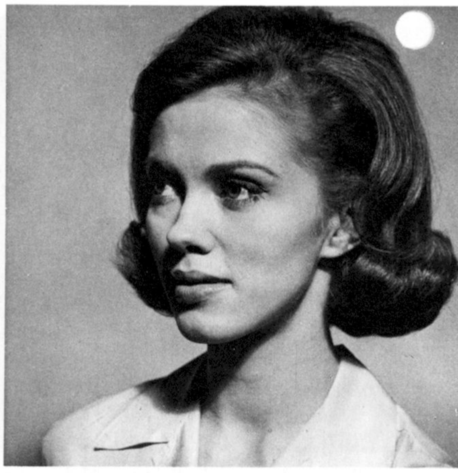
2 Next I moved the light around to the left and pointed it directly at the subject's face. This also flattens the curvature of the face, but accentuates the line of the jaw with a strong shadow.

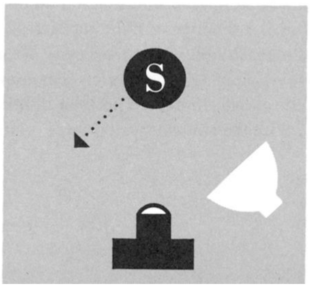
Three-quarter variations

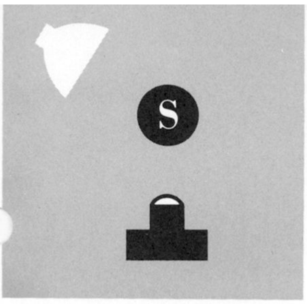
Often a three-quarter view of the subject may be more interesting than a full-face one. The pair of pictures at right show the result of combining 45-degree lighting with three-quarter poses. In the picture at right, the subject is facing *toward* the light. This generally has a flattening effect on the front planes of the face, which is relatively evenly lighted. In the picture at far right, the subject's head is turned *away* from the light. This creates stronger shadows on the features and tends to emphasize form. Both effects can produce good results. Which you choose depends on the subject and the effect you're trying to achieve. When shooting three-quarter views, ask your subject to look toward the light and then away from it. Study the highlights and shadows with each pose. Then decide whether the relatively flat or the more form-revealing lighting looks better.

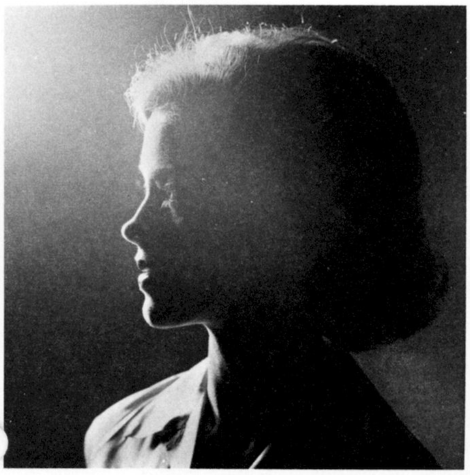




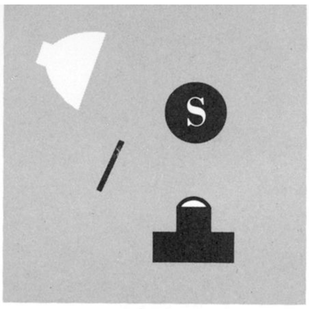


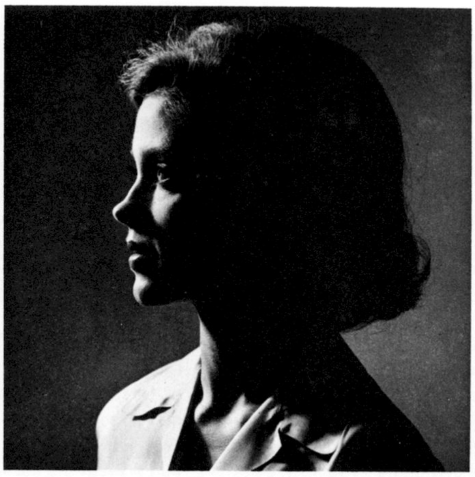




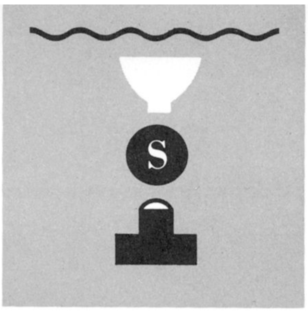


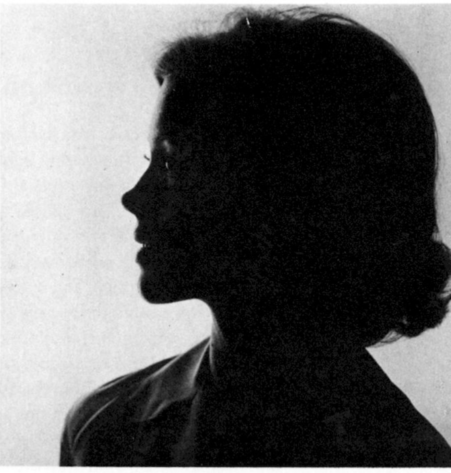
3 When you move your light to any backlighting position, be careful not to let it strike the lens or you'll get flare, as happened here. A lens shade will help, but it also may be a good idea to use a cardboard gobo between the camera and the light as a shield. One is shown in the diagram with the following picture. If you have an assistant, he can hold the cardboard in place. Otherwise, clamp it to a light-stand.





4 Here I moved the light a little more forward and used a gobo. There is no lens flare. Most of the model's head is in shadow but light strikes some of the planes of her face. The effect is dramatic, and the contour of her profile is strongly emphasized.





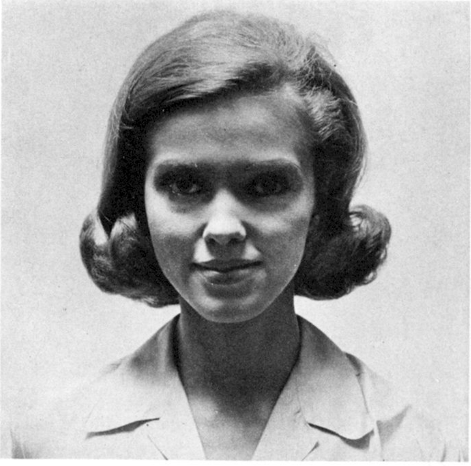
5 Still using a single light, you can make a silhouette by putting all your illumination on the background. No light falls on the subject except a little that may spill over from the background.

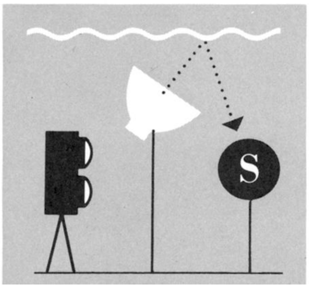
Wrong and right ways to use bouncelight

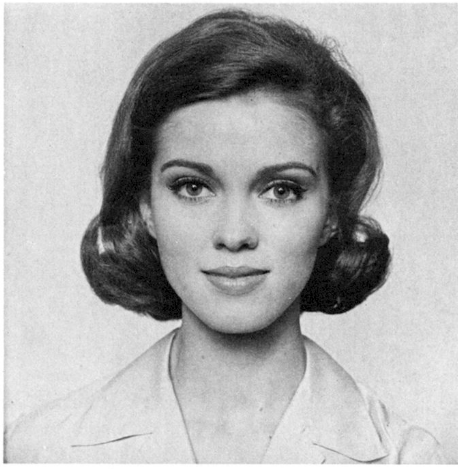
Still another good way to use one light for portraiture is to bounce it. However, don't make the common mistake of considering bouncelight as absolutely directionless. It comes from the surface against which you bounce your light.

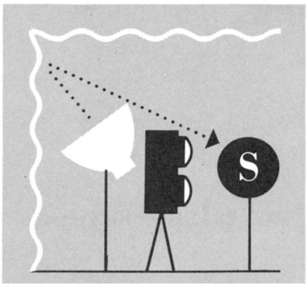
For example, look at the bouncelighted portrait at right with its "hot" nose and "charcoal" eye shadows. The effect is gloomy and not very attractive. The trouble is, the light was bounced off the ceiling almost directly above the subject. It produces an effect very similar to that of a floodlight placed in a very high front position.

For the picture at far right I bounced the light off a white wall *behind me*—a wall facing the subject. I aimed my single floodlight high on the wall, close to its intersection with the ceiling. The light falls on the subject at a much more pleasing angle. It produces a gentle roundness with no strong shadows. There are no hot spots, and the eyes are not obscured. My subject can turn her head in many directions and still be pleasingly lighted.









How to use a second, third, and fourth light

As I have just shown, you can produce a variety of good portrait lighting effects with just one light. I still use one light in many of my portraits because it has unusual force and can emphasize the three-dimensional form of my subject. I soon realized, however, that one light limited my photography. I didn't always want strong shadows or harsh and dramatic pictures. I began adding a second, third, fourth, and even more lights. [You learned a step-by-step procedure for doing this in the lesson on indoor lighting. Now let's take a closer look at this important procedure as it applies to portraits.]

The second light I acquired was, like the first, a floodlight. At the start I used it only to fill in the shadows produced by the mainlight. Then I noticed that besides lightening the shadows, my fill-in was also introducing a set of shadows of its own, which often were displeasing and destroyed the modeling created by the mainlight. [I've demonstrated this effect for you on this page.] The result was particularly unpleasant when the shadows overlapped partially, creating busy and unnatural-looking black areas. I found that the only way to keep these secondary shadows to a minimum was to *place the fill-in light as close as possible to the camera lens.*

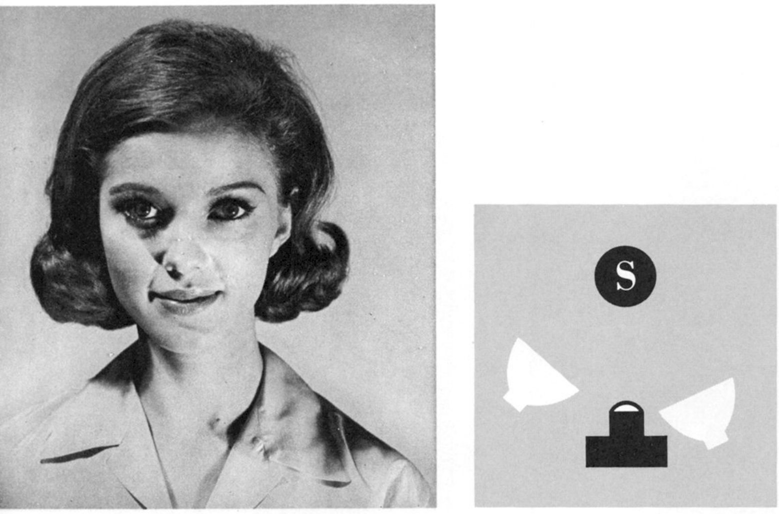
I also noticed that the smaller the reflector of my fill-in light, the more pronounced were the edges of the shadows it cast. Consequently, for fill-in purposes I use—and recommend—a floodlight in a reflector with a large diameter. I also soften the light even more with a spun-glass diffusion screen.

My fill-in usually is half as strong as my mainlight. By moving it closer to the subject I can soften my lighting and remove lines and wrinkles, but this also lessens the sculptural, three-dimensional quality of my picture. By moving the fill-in farther away, I can achieve a contrary effect. The shadows become deeper, the lines stronger, and the whole picture grows more three-dimensional and dramatic.

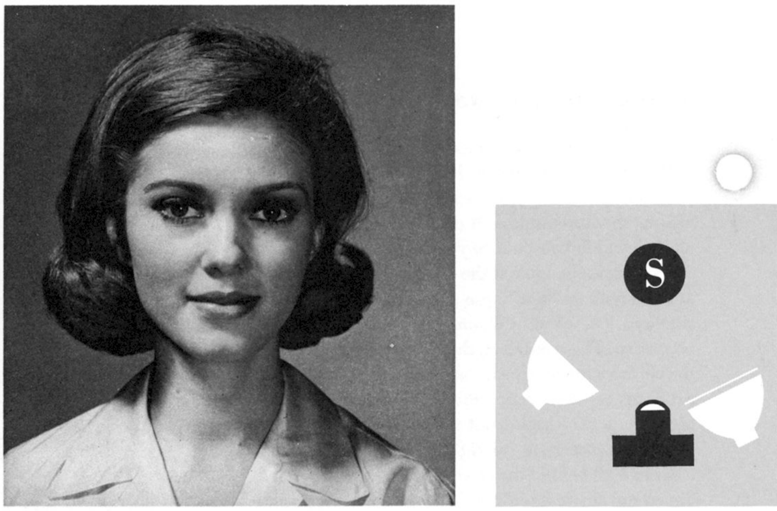
One spotlight—or sometimes two—can be used behind the subject and off to the sides to highlight the hair. It's a good idea to equip these spots with barndoors so you can confine the light to a narrow beam and prevent it from spilling into the lens or into areas of the subject where you don't want it. Also useful is a *boom,* which lets you place the spotlight directly over your subject's head without the spotlight or its stand being visible to the camera. [A boom can be useful in holding a cardboard gobo in a desired position, too.]

Finally, you may want to add a light directly behind the subject to control the illumination on the background.

Adding a fill-in light

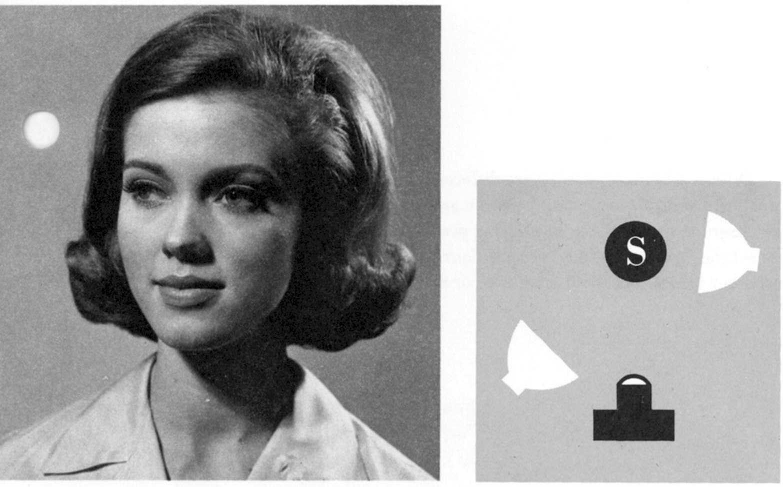


Wrong: Watch your subject's face carefully when you add your fill. Here I put the mainlight at 45 degrees left. Then I placed a fill-in light close to the right side of the camera. But the fill is too low and too strong. It overpowers the mainlight and throws upward shadows of its own. The result is unpleasant and choppy lighting.

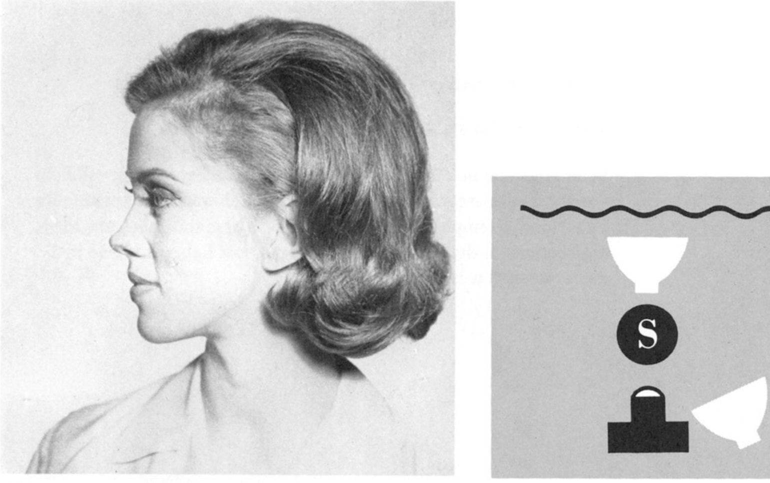


Right: This is much better. I added a diffusion screen to weaken the fill-in light and raised it higher—as close to a flat, head-on light as I could without actually blocking my lens. The fill now softens the shadows cast by the mainlight but doesn't overpower them or create disturbing shadows of its own.

Interesting ways to use two lights

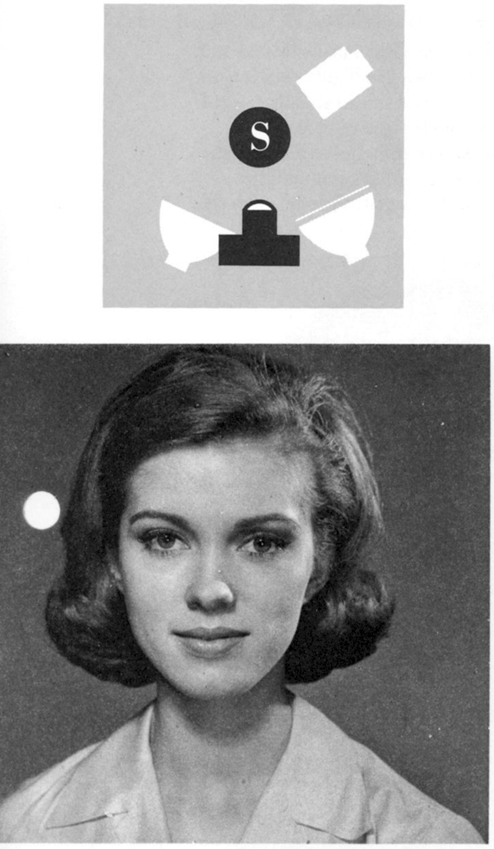


Sometimes two lights can give the effect of three. Here one light illuminates the subject's face, while the second light–placed in a 90-degree side position–highlights the hair and at the same time illuminates the background.

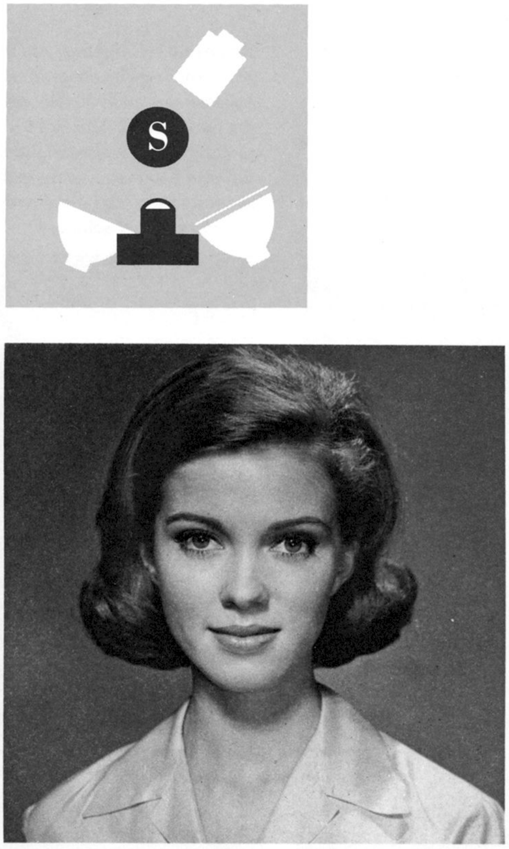


If you want to make the subject's profile have something of the quality of a drawing, keep one light rather close to the lens and adjust it until it creates thin shadows which outline the profile. Then use a second light to wash out the background.

Highlighting the hair

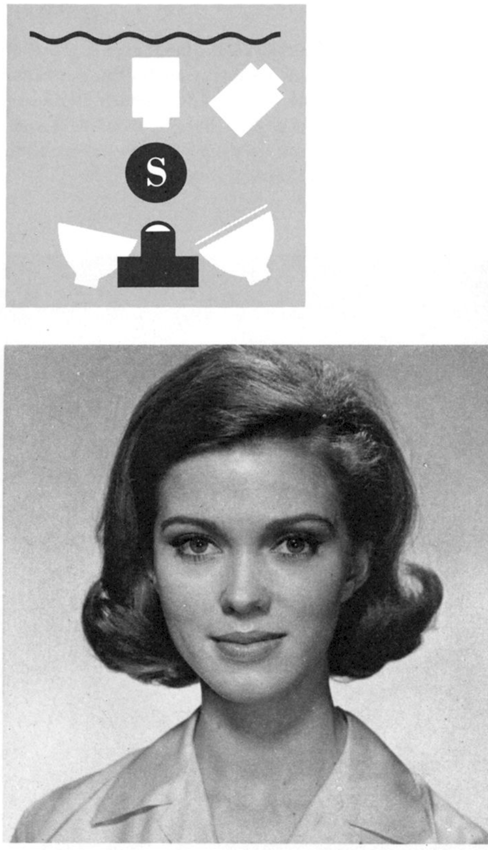


Wrong: For this picture I set up a mainlight [in a high front position] and a fill, then placed a spotlight slightly behind the subject and off to one side. I aimed it to accent her hair with highlights. But look what happens–some of the light hits her nose, causing an undesirable "hot spot." Obviously, my spotlight is too low and too far forward.



Right: By raising the spot and moving it a little farther back I get a hair highlight where I want it, and eliminate the nose highlight. When using a spotlight on a subject's hair, be alert to see that light doesn't spill into areas where it doesn't belong. Even if the spot is correctly placed to begin with, an unexpected turn of your subject's head can cause trouble. Barndoors on your spotlight will help control its illumination more precisely.

Adding a background light



Now I've added a fourth light aimed at the background. It's a spotlight, placed just off the floor and directly behind the subject, so it's hidden from the camera.

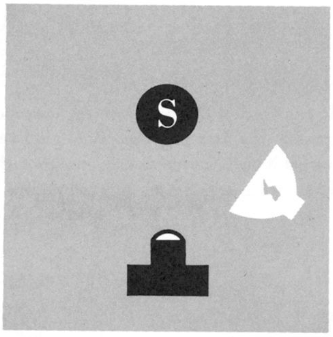
This is a lighting arrangement that probably would please the girl. High frontlighting seems the most flattering kind for her face. The fill-in light is pleasingly balanced with the mainlight, the hair sparkles prettily, and there is good contrast between face and background.

Use the number of lights you need to interpret your subject

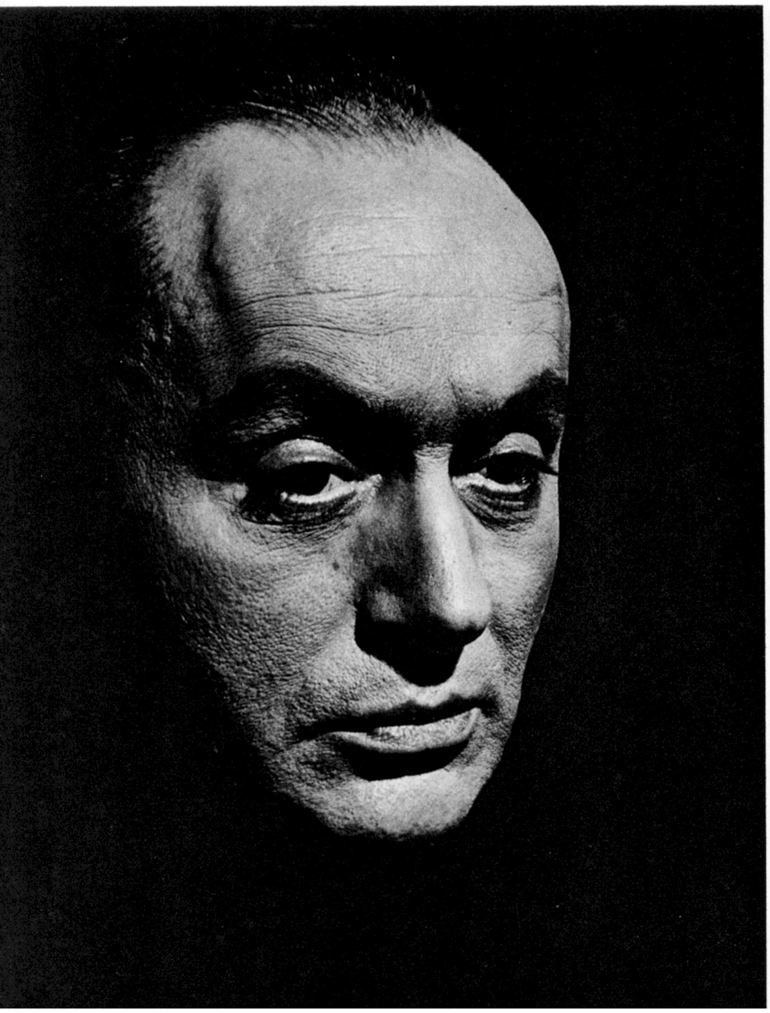
Sometimes a single light, sometimes a multiple-light setup, will help you most effectively bring out the aspect of character or personality you choose to emphasize in your subject. These four portraits show applications of the basic principles of portrait lighting I have just demonstrated, using one to four lights.

Different lightings emphasize different moods. In your own portraits, put this important rule to work. Each subject you photograph presents a new, exciting problem in interpretation. Try to select the lighting that *best reveals* your subject as you see him—whether it requires one light source or many.

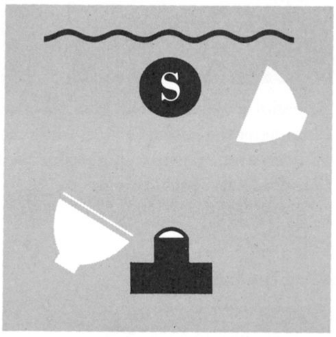
One light



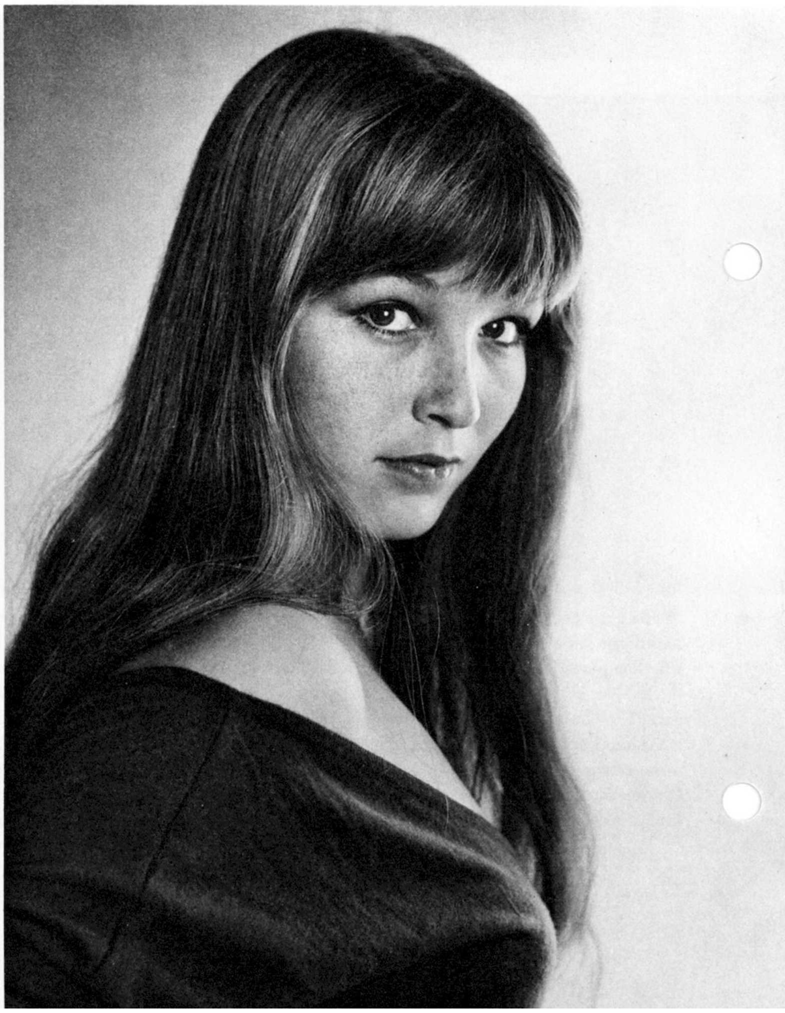
A single flash—placed high and directly in front of the subject—met all of my requirements for this portrait of Charles Boyer. I wanted a stark "mask" of the actor's face emerging from a dark, mysterious background—lighting that would suggest both the theater and a romantic, dramatic personality. Adding any other lights would have weakened the effect.

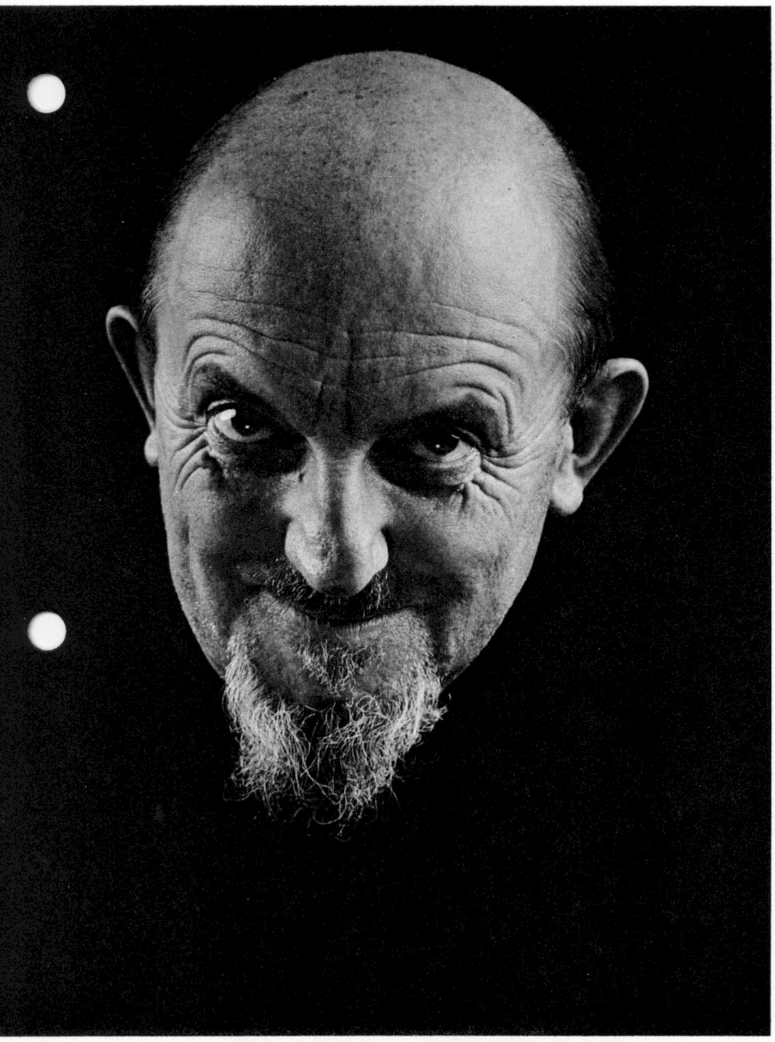


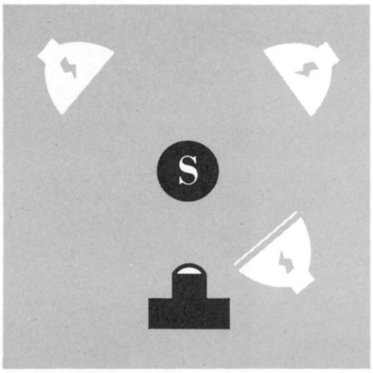
Two lights



Relatively soft lighting was what I wanted when I made this portrait of lovely French actress Marina Vlady. Two floodlights gave it to me. I placed one flood 90 degrees to the side and turned slightly toward the background. This light serves a double purpose—it is the mainlight and it also brightens the background. I placed a second, diffused flood close to the camera as a fill, adjusting it until the shadows were considerably lightened. The mood, a gentle, quiet one, was very simply achieved.

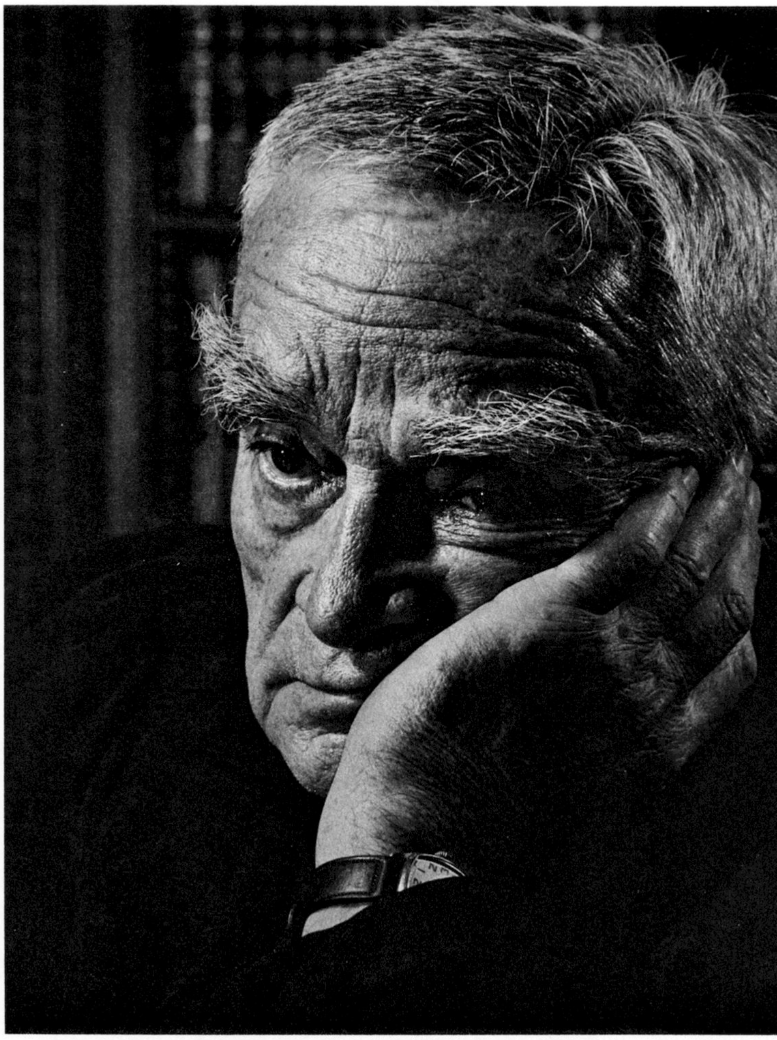


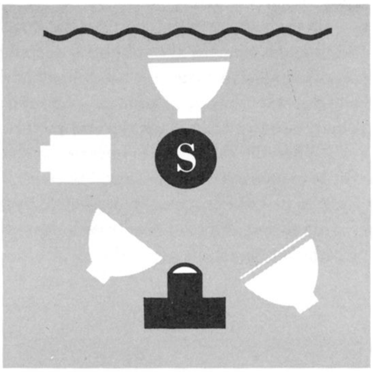




Three lights

Sometimes, when I want to create an especially unusual and dramatic effect, I use *crosslighting,* as in this portrait of photographer Ansel Adams. Crosslighting violates the usually accepted rule that a picture should have only one main source of light. Two mainlights are used, one placed at each side of the subject, a little to the rear, throwing the center line of the face into shadow. To fill in slightly the strong shadows created by this lighting, I used a weak fill at camera position. The lighting emphasizes Adams' mischievous, diabolical expression. Although you might not use this approach for most "straight" portraits, I was making a tongue-in-check interpretation of a colorful personality.





Four lights

This brooding, thoughtful portrait of Judge Learned Hand required four lights. First I used a flood in the 45-degree position to establish the main highlights and shadows. Second, I added a fill-in light close to camera position, deliberately holding it very weak so as not to kill the drama of strong value contrast. Third, a spotlight emphasizes the lined brow and the gray hair and eyebrows–details that reveal the man and his character. Finally, another weak flood spills a little light onto the famed jurist's law books in the background.

How Irving Penn uses window light

The use of floods, spots, and flash, as just demonstrated, offer you the most complete control over your lighting, and so will be your best choice for some types of portraiture. But there are other kinds of illumination that have a different advantage–they offer *greater freedom* both to you and your subject. One of these is window light, the favorite portrait illumination of Irving Penn.

"Some photographers prefer to keep the subject in a fixed position and change the lighting," Penn says. "I like to keep the lighting constant and let the subject move."

Penn's lighting is simple indeed. Virtually all of his portraits are taken near a large north window. He usually asks his subject to sit about eight or ten feet from the window with strong but somewhat diffused light falling from the 90-degree side position. The subject is free to turn his head in almost any direction as he converses with the photographer. And Penn is free to trip the shutter whenever he sees an expression and a play of light and shadow he finds effective.

It's easy to duplicate Penn's basic portrait-lighting setup. Choose a window through which no *direct* sunlight shines. [Bright sunlight usually is too harsh and contrasty for this use.] A large picture window with a northern exposure is ideal. Use a plain wall or a large sheet of white cardboard as a background. Seat your subject a comfortable distance from the background, take an exposure reading, set your camera–and you're free to concentrate on picture-taking.

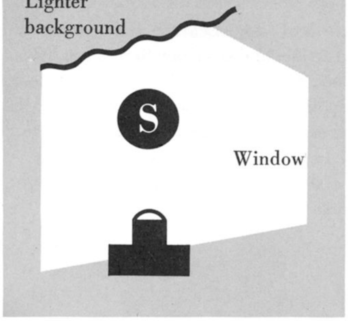
Penn suggests an equally simple system for controlling the brightness of the background. If you clip your cardboard background sheet to a horizontal bar or wire placed between two light-stands [or, for a more permanent installation, mount it in a wooden frame on rollers] you can get a brighter or darker effect by changing the angle between the background and your window. By turning the background slightly *toward* the window, you make it brighter. By turning it *away* from the window, so it goes into shadow, you make it darker. [*See diagrams below.*]

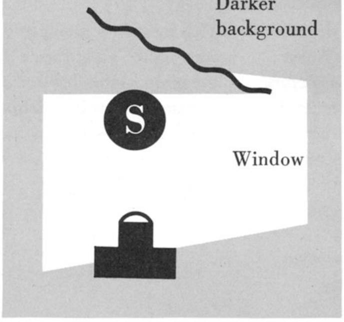
Penn likes strong dark shadows in many of his portraits. If you would rather lighten shadows somewhat, use a cardboard reflector. Place it on the side of your subject away from the window and adjust its angle and distance until you get the degree of fill you want. Then prop it in place or clip or clamp it in position.

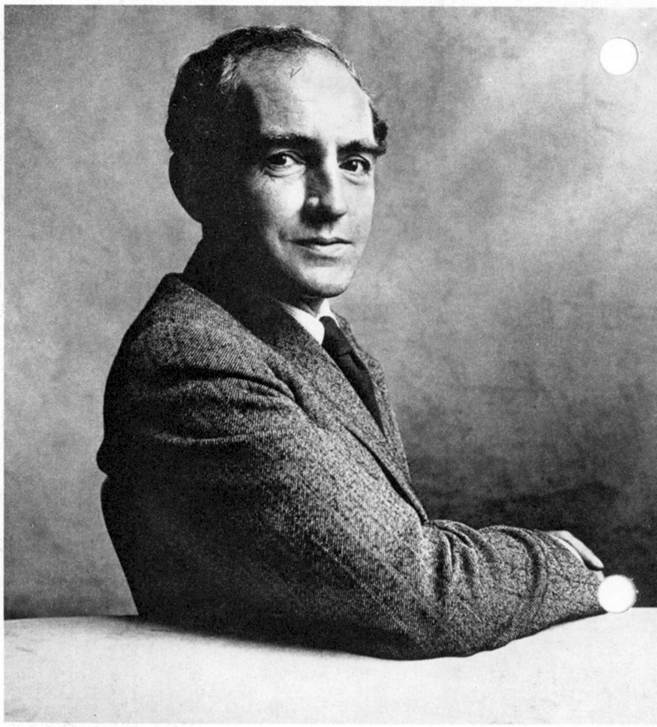
Penn prefers a slightly contrasty negative, a little thin in the shadows but with strong highlight detail. To achieve this he usually exposes for the lighted skin tones, then develops 10 to 20 percent longer than normal.

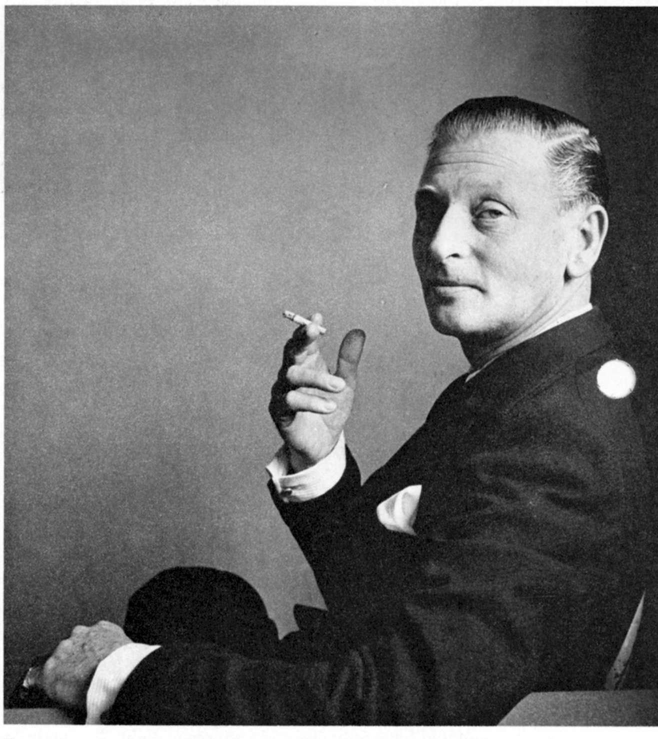
He finds that the simplicity of window light not only liberates him from much concern about lighting technique, but also makes the shooting session easier for the subject. He believes that most portrait sittings start slowly, as photographer and subject warm up to each other, rise to a peak when the best pictures come, then drop off.

"When the subject tires toward the end of a sitting it is usually futile to continue," Penn says. "Because it is characteristic of window light to be less contrived than electric light, the subject tends to be more relaxed and to concentrate longer. I have found that my most worthwhile portraits generally result when daylight is used."

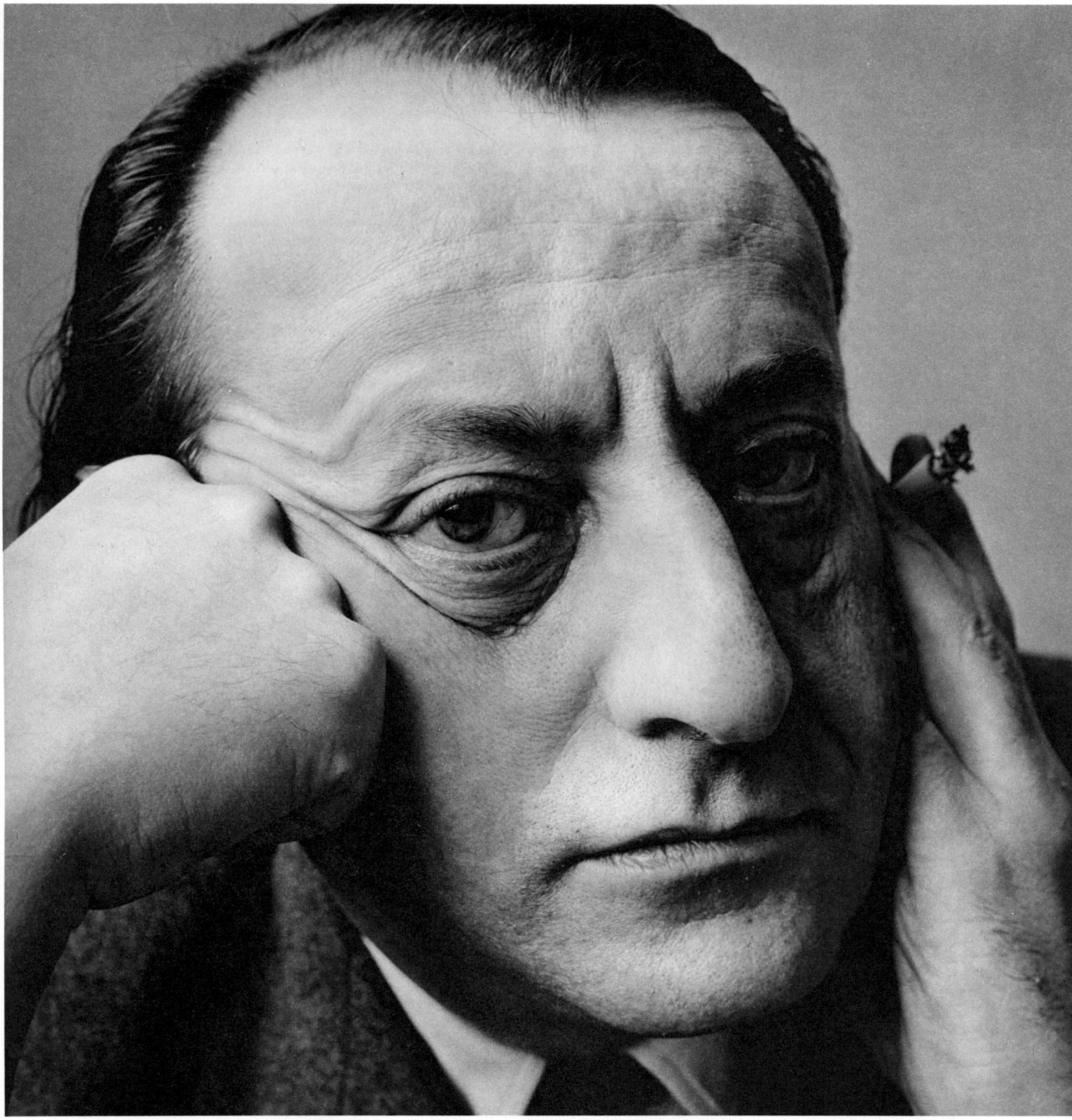








Even though window light is a fixed-position source of illumination, it can produce varied effects. As the subject turns toward or away from the window, more or less of his face is in shadow. By watching closely, and shooting at the right moment, you can catch the lighting that seems best for your subject's face and the mood you want to create. The pair of portraits above by Penn–of Christopher Fry [*top*] and Hugh Beaumont [*bottom*]–show two of the possibilities. Fry, facing toward the window, has a large shadow on his face, and the lighting emphasizes its solid structure. Beaumont, with his back toward the window, has only a small shadow on the right side of his face. This shadow emphasizes the profile of the nose.
[*Top*: courtesy *Vogue*, ©1950, Condé Nast Publications, Inc.]
[*Bottom*: courtesy *Vogue*, ©1959, Condé Nast Publications, Inc.]



This portrait of French novelist and art historian André Malraux illustrates the effectiveness of Penn's window-lighting technique. The light, coming from the left, is strong, but not harsh, emphasizing the solid form of Malraux's head. The shadows are dark because Penn didn't fill them in, and because he raised contrast somewhat, as described in the text. There is considerable detail and the middle tones are rich and subtly varied. It is a powerful, natural-looking, searching light. It has a direct–almost brutal–honesty.

The simplicity of window lighting helped Penn to shoot freely and capture this intense but natural expression as Malraux leaned his head on his hand and looked directly into the camera. The close-up view gives great impact. The subject's strength of personality and powerful intelligence are vividly suggested.

[Courtesy *Vogue*, ©1955, Condé Nast Publications, Inc.]

Richard Avedon's two favorite lighting methods

Avedon uses many types of lighting, but for indoor portraits he has worked out two methods he finds especially effective. In one he uses a single large floodlight; in the other, flat, diffused window light. Both are very simple to work with, both give you great freedom in seeing and shooting, and both can help you make a strong, interpretive statement about your subject.

Single floodlight

Avedon calls this kind of illumination his "beauty light" because he often uses it when photographing beautiful women. His only source of illumination is a powerful [1,500-watt] floodlight in a wide reflector with a spun-glass diffusion screen. The light usually is placed three or four feet from his subject in the 45-degree position, a high front position, or somewhere in between, depending on the features of his subject and the effect he wants.

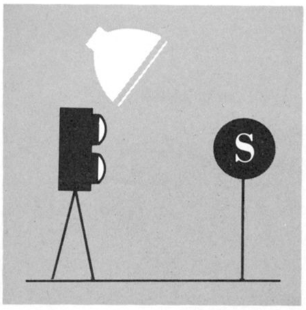
This is a contrasty light, although somewhat softened by the diffusion screen, the large size of the reflector, and the close working distance used. It can search out and reveal the natural beauty of any face. At the same time, when combined with slight overdevelopment to wash out the middle tones, it minimizes skin texture and wrinkles, and reduces the face to its basic structure.

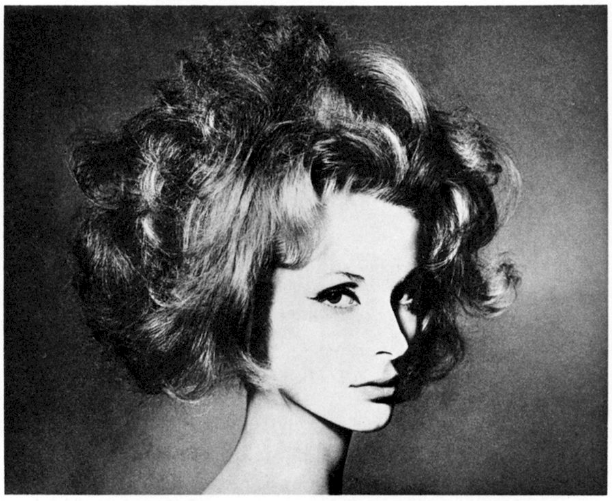
Avedon wants the lighting he uses to be fluid–that is to follow the movement of his subject so she is not forced to hold a fixed position. He has an assistant hold the floodlight. If the subject turns her head, the assistant follows this movement with the light.

In adjusting the light, Avedon watches the shadows closely–in particular those of the nose, chin, lips, cheekbones, and eye sockets. "There are ugly shadows and beautiful ones," he says. "Try to create shadows that emphasize the beauty of the face."

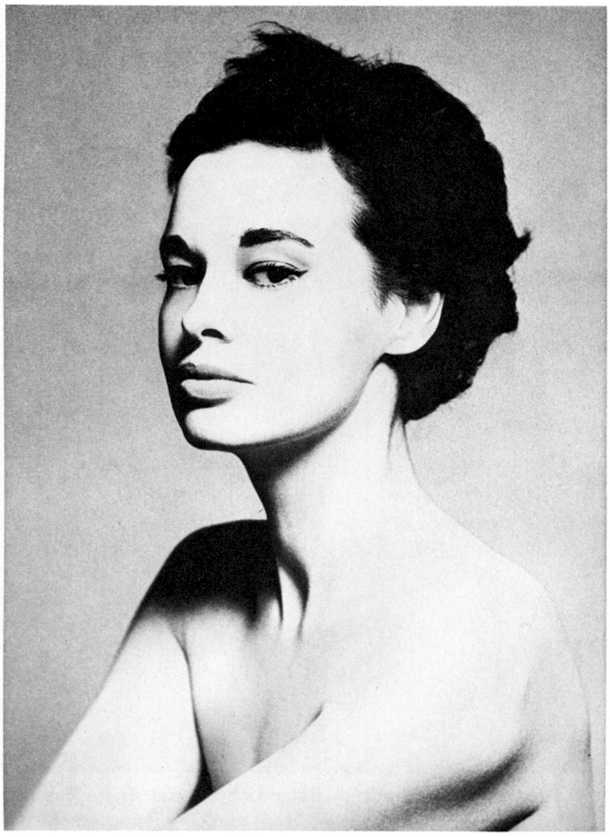
The subject should be placed about six or eight feet from a plain white background. The illumination on the subject is so much stronger than what reaches the background that it will be recorded gray. "Be careful that a hard shadow doesn't hit your background," Avedon warns. You can easily eliminate this problem by raising the light a little, moving it to one side, or placing the subject farther from the background. But don't put the subject *too* far away from the background or it will be recorded dead black.

To get the stark black-and-white effect he likes, Avedon usually overdevelops his film about 25 percent, and then makes the print on a contrasty [No. 4 grade] paper. Thus skin tones on the lighted portions of the face are reduced to almost pure white, while the contour shadows are crisply black. The result is almost an abstraction–the essence of a beautiful woman's beauty expressed in simplest lines and shapes of black and white.





Avedon used a single flood for this portrait of Mrs. Patrick Guinness. He placed the light 45 degrees to the left, with the woman's face in a three-quarter position turned away from the light. Notice the lovely lines of shadow that pencil important contours–the curve of the chin, the mouth, and the outline of the nose and brow. Splashes of light enliven the hair, while just enough illumination from the flood spills onto the background to record it as gray.
[Courtesy *Harper's Bazaar*]



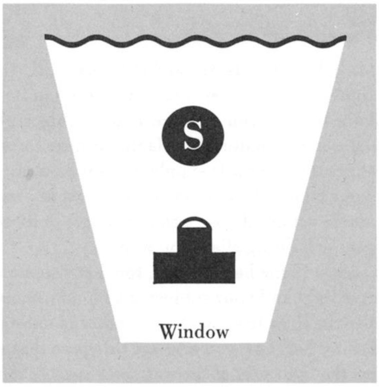
Similar lighting was used for this portrait of Gloria Vanderbilt. Notice how important cast shadows become, such as the one on her bare right shoulder. The background is lighter here because of the angle and distance of the light, but it is still slightly darker than the flesh tones. "The background should never be white, because then it matches the skin tones," Avedon says. "Nor should it be black, either, because this looks too harsh and theatrical."
[Courtesy *Harper's Bazaar*]

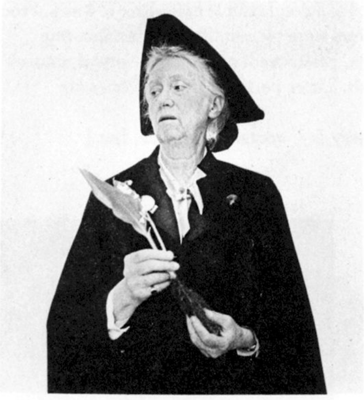
Flat window light

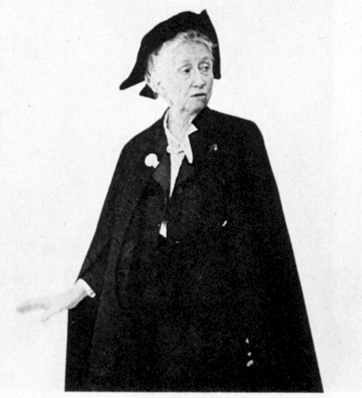
When Avedon shoots portraits by window light he stands with the window directly *behind* him so it throws even frontlighting on his subject, who stands or sits in front of a plain white paper background. [*See the diagram.*] If the light is too harsh and directional, he first covers the window with a screen of cheesecloth, fine muslin, or spun glass. However, on an overcast day, screening usually isn't necessary.

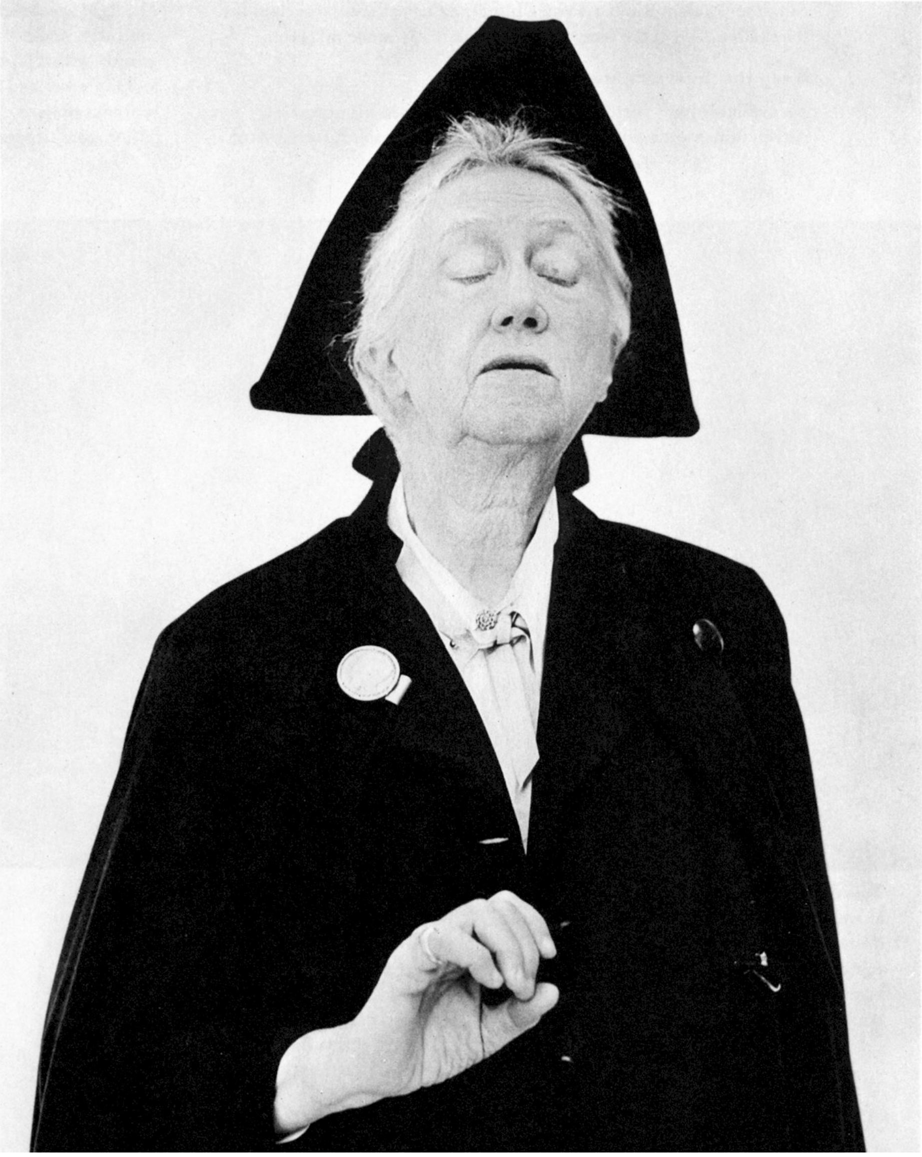
This arrangement gives great freedom both to photographer and subject because the lighting is virtually universal. The subject can turn in almost any direction, tilt his head up or down, or even move around, and the lighting remains the same. [Because of its broad, even coverage, this kind of lighting can be particularly useful for portraying two or more people.] Working with this method, the photographer can almost forget about lighting, and concentrate on subject, expressions, gestures, and the psychological aspects of the situation.

For examples of the effects possible with flat window light, study these three portraits Avedon made of poetess Marianne Moore. The two small pictures show her turned to the left and to the right. Notice that the lighting on her face remains virtually the same. Avedon was able to catch many variations in gesture and expression during the shooting. The one he liked the best is reproduced in large size. The lighting is so unobtrusive we are almost unaware of it. Expression, gesture, and the interesting shape made by Miss Moore's dark cape and hat come across strongly, as the photographer intended.
[Courtesy *Harper's Bazaar*]









Making portraits with available light

You have just seen how Irving Penn and Richard Avedon use light from a large window in a studio to make portraits. But you're not restricted to a studio to make good available-light portraits–they can be shot almost anywhere. They require a bare minimum of equipment. And the results often have a natural, spontaneous quality that is sometimes difficult to achieve in the more formal situation of a studio sitting.

We explained the methods of available-light photography in the lesson on indoor lighting. Now let's see how we apply these methods in portrait photography.

Use all the good light available

When you make available-light portraits, remember to *take full advantage of whatever light you find*. Often you can exercise quite a bit of control over available light. If you can direct your subject, place him in a good location–close to a window, by a lamp, or near some other source of light that gives you a basic supply of illumination. Think of this source as your mainlight, and try to use it just as you would a mainlight in a studio setup. Choose a camera angle or direct the subject so that you get the lighting effect you want.

Study the light and shadow in the background, too. Let's suppose you're working by window light and your subject is a blonde woman in a dark dress. You notice the light from another window is falling across part of the wall behind her. Can you arrange things so that you get her dark dress against the light part of the wall, making its shape stand out clearly, but place the blonde hair against the dark portion?

If the light is too contrasty, can you find something to use as a fill-in reflector? A bedsheet or a newspaper may do the trick. Or perhaps you can pose your subject close to a white wall that reflects extra light into the shadow side of the face. Look for such ready-made reflectors.

Keep the portrait natural

An available-light portrait often shows a person in his normal surroundings–at work, at home, at play, or at school. A formal pose usually isn't necessary or desirable. You may want to include a bit of the environment in the portrait–to tell who and what the person is. And, of course, you should try to compose the picture carefully, even though the situation is informal.

A great advantage of available light is that it's easier for your subject to relax and be himself. We don't mean that *all* available-light pictures should be candid–made without your subject being aware that you are photographing him. But they usually should be unposed and natural. Look at the three pictures of physicist J. Robert Oppenheimer, below, for example. Oppenheimer was well aware of being photographed–he was looking directly at the photographer, Alfred Eisenstaedt. But there is no sense of strain or artificiality in his look or stance. He is one human being regarding another amid familiar surroundings.

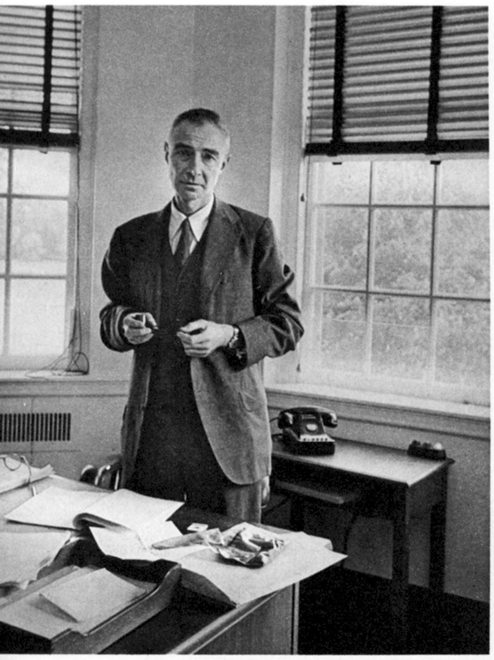
If you have a moderately fast lens and a high-speed film, portraits in good available light offer no difficult technical problems. Remember to light, expose, and print for normal-looking skin tones. Grain can be unpleasant in a portrait, so avoid using an ultra-high-speed film and don't push developing. If you need to give a long exposure, put your camera on a tripod. In general, try to avoid excessively contrasty lighting situations.

As the pictures here show, fine portraits can be made by "the light that is." But they require just as much care, sensitivity, and imagination as does a studio portrait using many controlled lights.

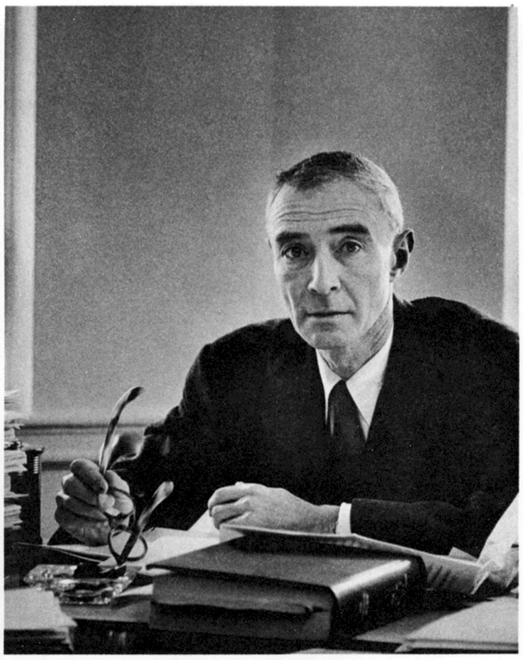
Shoot a variety of poses

With Dr. Oppenheimer at his desk between two windows in a corner office, Alfred Eisenstaedt had an excellent available-light situation. The light was bright enough for a comfortable exposure. It was not too contrasty, and the face shadows were pleasantly filled in. Shooting quickly with a 35-mm camera, Eisenstaedt caught a variety of natural-looking poses and expressions. Three particularly good ones are reproduced here.

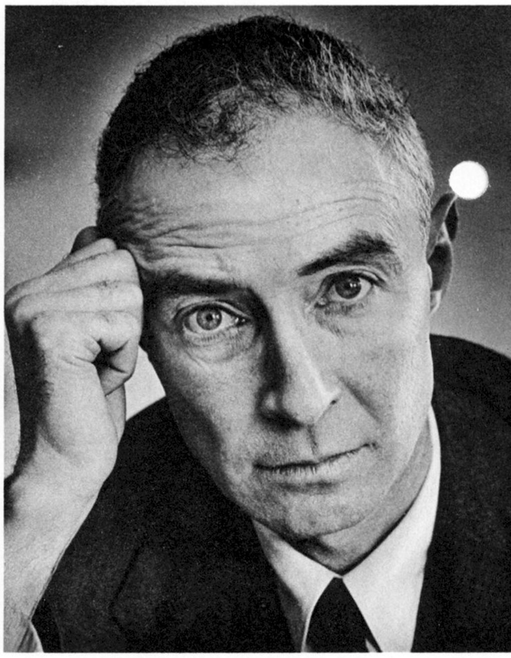
[All three photographs courtesy *Life* magazine, ©Time, Inc.]



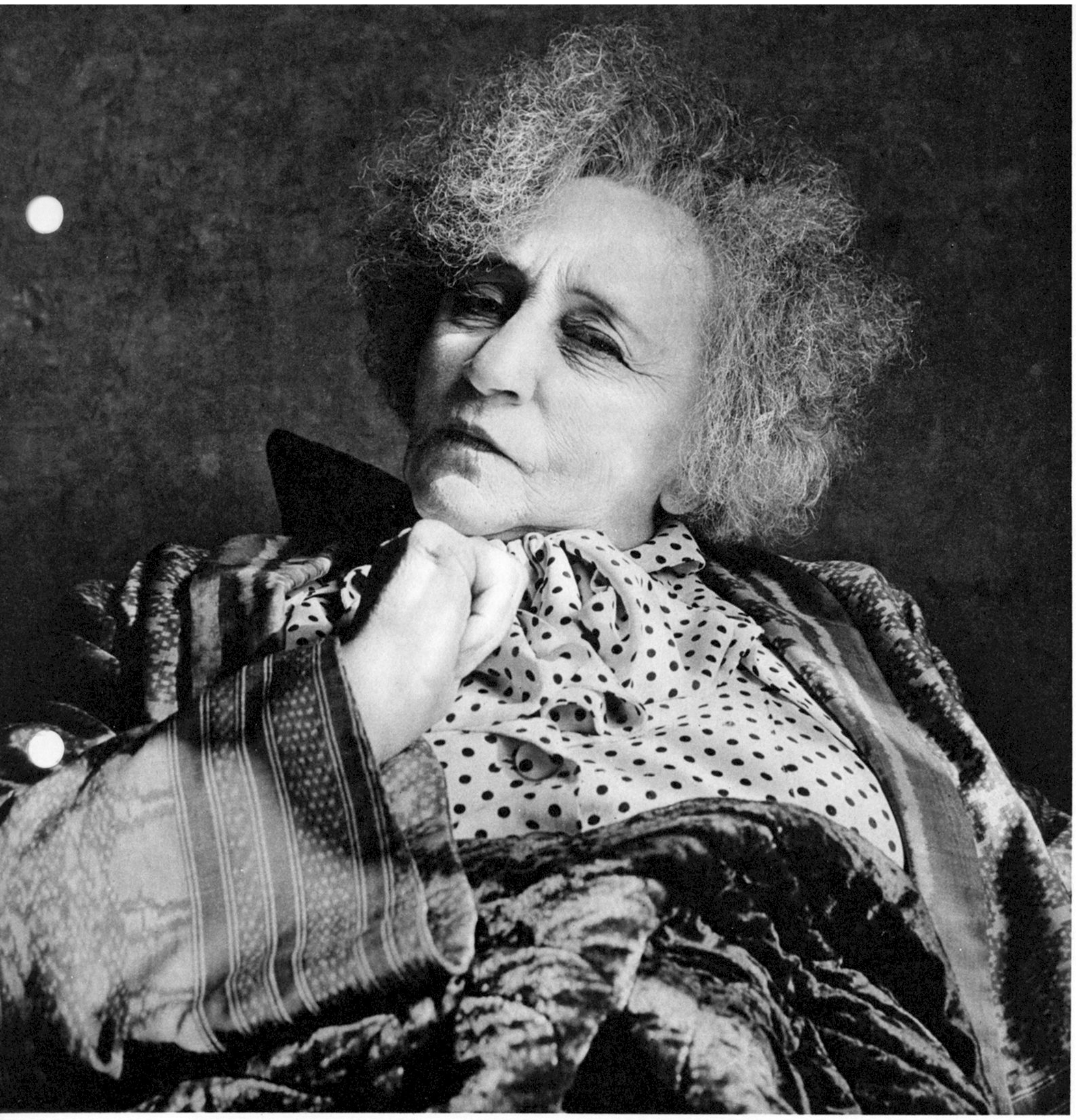
This medium shot shows us the man's office as well as the man himself. Its simplicity and austerity, the scattered papers, and the precise geometry of the windowpanes and venetian blinds all suggest the inhabitant's personality.



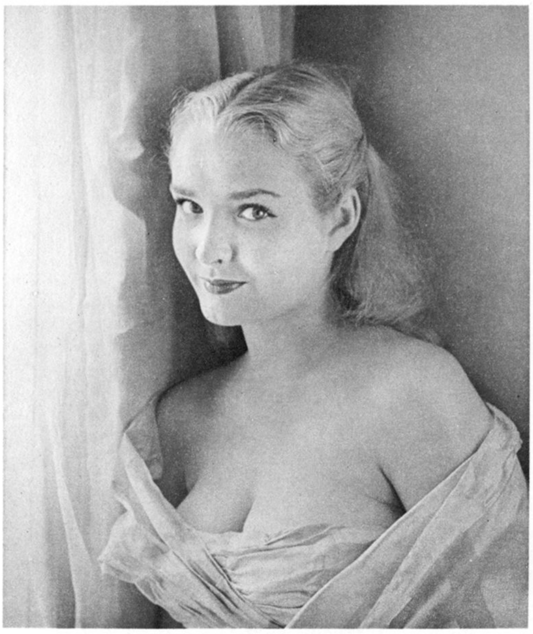
Eisenstaedt moved close for a shot of Oppenheimer seated. Notice the light from the two windows produces a crosslighting effect very similar to what you can achieve in a studio with two floods or flash units. Always keep your eyes open for unusual lighting effects that occur naturally, and be quick to use them.



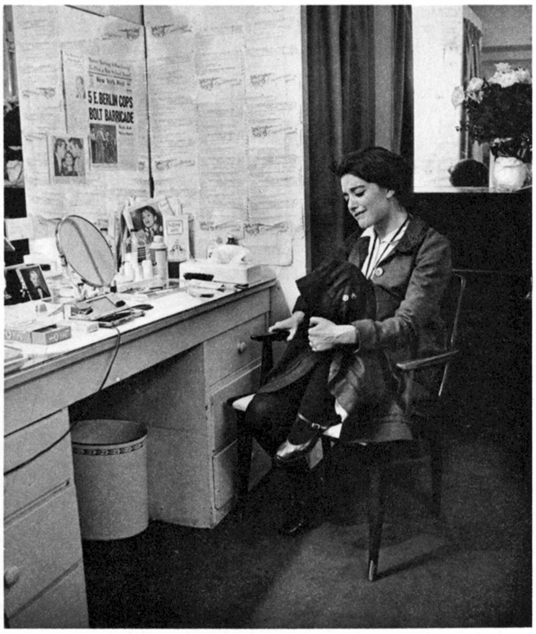
A long lens gave the photographer this strong close-up portrait. In the angle he chose, sidelighting models the face and emphasizes the brow and the close-cropped gray hair at the temple. Tiny reflections from the windows add highlights to the eyes. This is a studied, carefully composed portrait, yet we don't feel that the subject is self-consciously posing.



The French novelist, Colette, was eighty and bedridden when Irving Penn made this portrait—widely recognized as one of his finest pictures. He had to shoot by the available light in her bedroom. By happy chance, the lighting was from a window beside the bed, and the effect is virtually identical with the photographer's favorite studio portrait lighting! It reveals the texture of the hair and the aged but still vital face.
[Courtesy *Vogue*, ©1954, Condé Nast Publications, Inc.]



This pretty girl is all the prettier in the soft daylight falling through the filmy curtain. Philippe Halsman shot this portrait in a fairly small room where much light bounced off the walls, giving a light, airy effect.
[Courtesy *Life* magazine, ©Time, Inc.]


5 E. BERLIN COPS BOLT BARRICADE

Illumination from ordinary electric light bulbs in a theater dressing room was used by Philippe Halsman here. He caught his subject—Anna Marie Alberghetti—almost in tears as she released pent-up emotion after a performance. Although not a portrait in the formal sense, the picture vividly portrays a mood of the subject and tells more about her than most posed pictures could.

How to use outdoor lighting

Portraiture often is associated with studio photography, where lights are under direct control. But a skilled photographer can use outdoor lighting creatively for his portraits, too, as we will show you. Outdoor light usually is strong enough for you to be able to dispense with lighting equipment altogether.

The very ease of outdoor shooting can be a trap. It can make you believe that you don't have to plan a portrait so carefully when you shoot outdoors. But unless you're satisfied with just a snapshot record, it takes just as much effort and imagination to produce a good interpretive portrait outdoors as it does indoors.

Halsman, who uses outdoor lighting as skillfully as he does indoor lighting, has this to say:

"When I demonstrated basic portrait lighting in a studio, earlier in the lesson, I purposefully put great emphasis on what you can do with only one light. Outdoors everything is actually lit by one light–the sun. Thus, everything I said about the effects produced by one artificial light source applies also to the effects you can achieve in direct sunlight.

"Of course, we cannot adjust the position of the sun. But we can adjust the relative position of the subject to it.

"For example, we might place a portrait subject so that the sun's light strikes him head on, sidewise, or as a rimlight, or so that it silhouettes him. We can select the time of day, and shoot with the sun in the position we prefer. I try to avoid shooting between 10:00 A.M. and 2:00 P.M. because of the overhead position of the sun at those hours. Early morning and late afternoon usually provide the most interesting light.

"Many photographers use a flash fill-in for their portraits. Personally, I feel its directional nature always produces a certain artificiality. Instead, I prefer to use a white cardboard or aluminum-foil reflector. [Both fill-in flash and the use of a reflector were demonstrated in the outdoor lighting lesson.] White sand or light concrete surfaces furnish marvelous natural fill-in. With the help of reflectors to lighten the shadows, you can shoot into the sun, using it as a source for rimlighting.

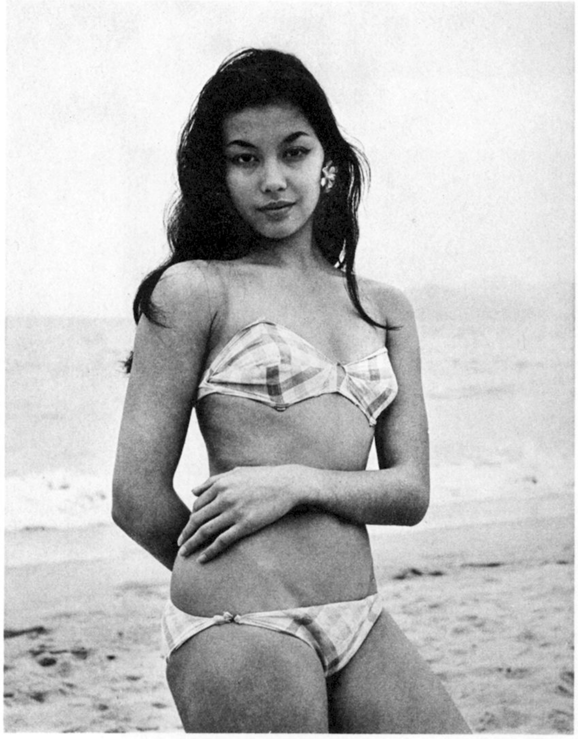
"There's one inescapable problem with bright sunlight, however–few people can keep their eyes open when facing the sun. Even a reflector may make them squint, and consequently it's much easier to do portraiture when the sky is overcast, or to move into the shade."

In the shade or on an overcast day, you find the ultimate in universal light. The subject can turn his face in just about any direction, or you can choose just about any camera position, and the light stays substantially the same.

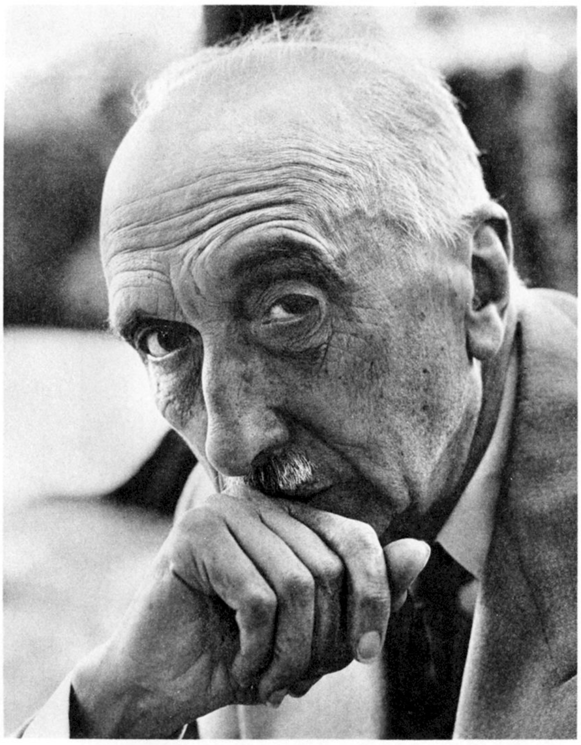
Choosing your backgrounds

Sometimes your purpose in taking an outdoor portrait may be to obtain an interesting background. For example, you may want to contrast the texture of an old, unpainted barn with the smooth skin of a pretty girl. However, when the background is *not part of the story*, it should not intrude. A portrait would scarcely be improved by having a church steeple in the background, unless the church bore some relation to the person you were portraying.

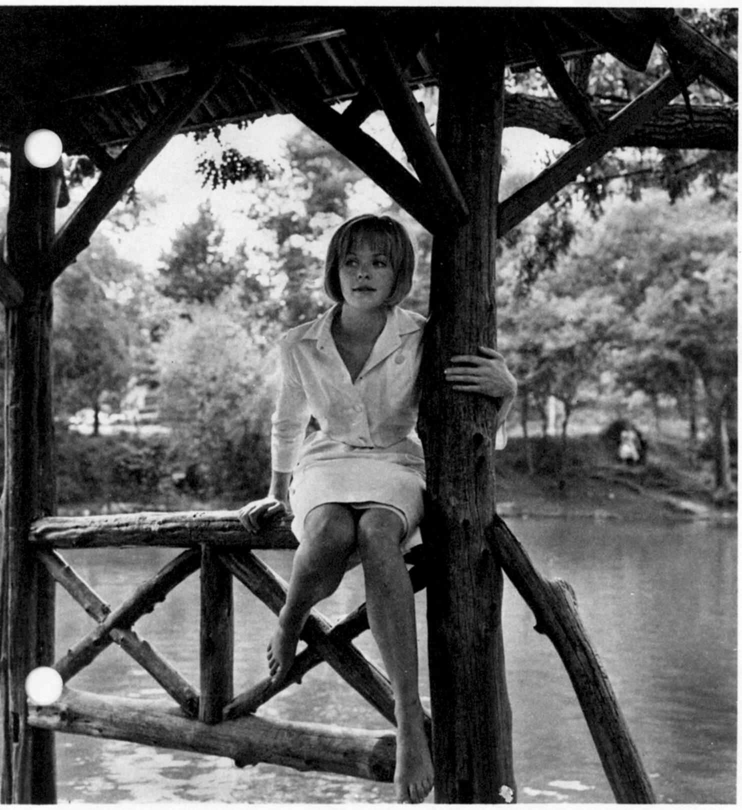
You can take a background with you outdoors. Avedon likes to hang a white sheet against the shadow side of a house and pose his subject against it, as he did for the Ezra Pound pictures. [On a gray day, of course, you can set up the sheet on any side of the house you choose because the lighting is soft and diffused everywhere.] A sheet hung over a clothesline, a piece of painted wallboard, even the top of a card table–these and other things can provide a neutral background. Normally, however, it's more convenient to put natural backgrounds to use–mottled leaves, the sky, grass, sand, water. But be careful to avoid anything that may be distracting and meaningless for your picture.



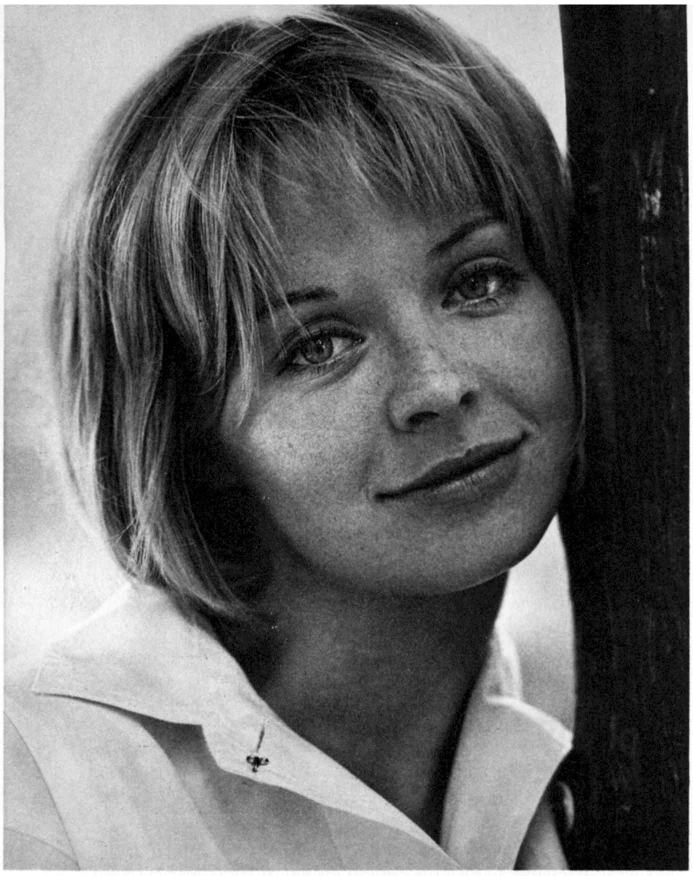
The beautiful face and body of actress France Nuyen are delicately modeled by the soft light of an overcast day at the beach in this photograph by Halsman. Light reflected up from the sand fills in the shadows. Out-of-focus sand, water, and sky form a light background that emphasizes the girl's figure.



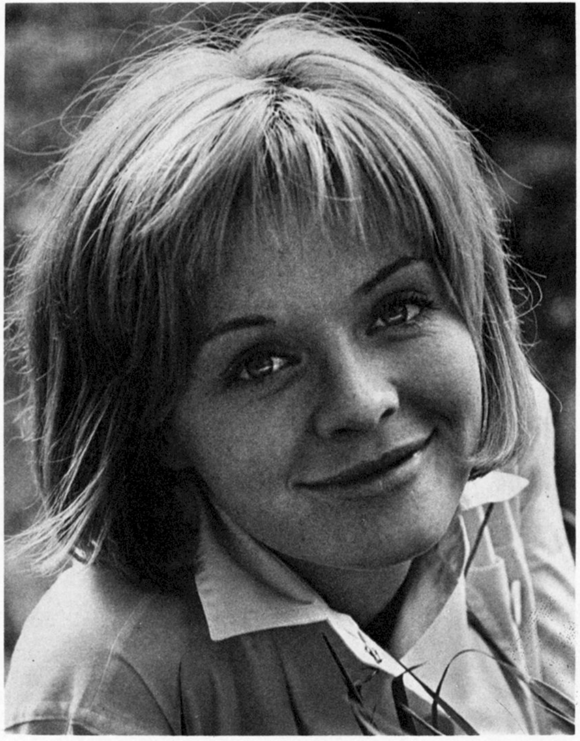
The partial shade of a tree supplied the lighting for this impressive portrait of novelist Francois Mauriac by Halsman. Touches of strong light emphasize the white hair, wrinkled brow, and edge of the nose and hand. The effect is similar to the texture light of a studio spot, yet the shadows are filled in as if with light from a diffused flood or reflector. If you train your eyes to look for lighting effects, you can find beautiful ones that happen naturally, as Halsman did here.



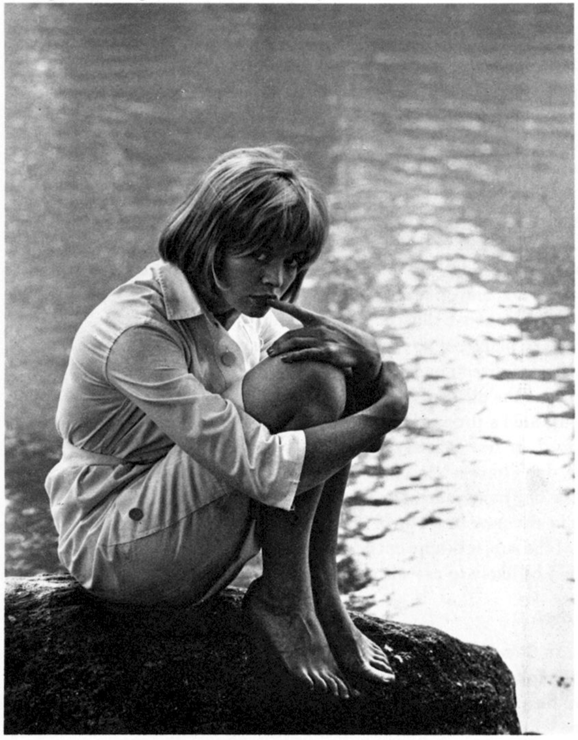
Philippe Halsman takes a pretty girl, actress Susannah York, and photographs her in a variety of attractive ways that you can try with your own shooting. His purpose was to express a bright, gay mood appropriate to the youth and personality of his subject–halfway between girl and mature woman. To begin with, here's the girl, sitting in the shade of a boathouse, as almost anyone might have shown her.



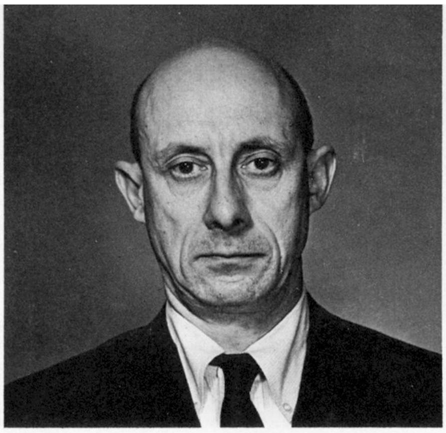
Here Halsman simplifies things by moving in close. The lighting in the shade is very soft and flattering, and the rough-surfaced post contrasts in an interesting way with the girl's skin and hair. The sunlit background is subdued because Halsman [1] threw it out of focus and [2] overexposed it. Our attention is concentrated where it belongs–on the girl and her charming smile.



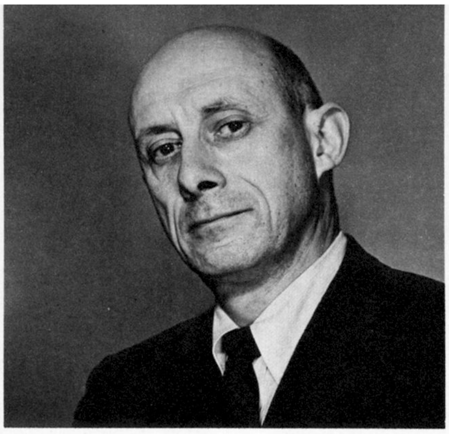
Next, Halsman asked his subject to lie on the grass, facing *away* from the bright sunlight so she wouldn't squint. The high backlight falls on her hair and illuminates it brightly with much the effect a strong spotlight might give in the studio. Halsman shot up, from a grass-level angle, and exposed for good shadow detail.



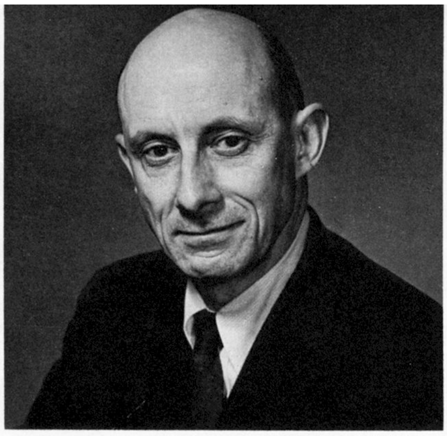
Finally, he posed the girl on a rock at lakeside, in the shade of a tree. The bright water behind her makes a simple background and emphasizes the outdoor setting. The lighting–not quite so soft as it was in the boathouse–brings out the folds in her clothing and her appealing little-girl pose.



When a subject sits square to the camera, looking straight ahead, the effect is formal, symmetrical.



A backward lean tends to make your subject look aloof and withdrawn.



A forward lean suggests an outgoing, friendly type of personality.

Posing your subject

Your subject's pose–the way he stands or sits, and holds his arms, legs, head, and body–is a key aspect of portraiture. A good pose looks natural, tells something about the person, and helps you create a strong composition. But a stiff, unnatural, or awkward pose can spoil an otherwise good portrait. So never ask a subject to assume a pose that feels uncomfortable to him.

To obtain a good pose, you often have to direct your subject. You may need to tell him to turn his head to the left or right, lean forward or back, cross his legs, etc. But posing is important in more spontaneous portraiture, too. You must watch your subject carefully as he falls into different natural poses–then shoot fast to catch those you like. Whether the pose is one you suggest to the subject, or one he assumes by himself, the basic principles are the same.

Seated poses

A square head-on pose makes the subject look wider and therefore can emphasize his strength; however it also tends to look static and uninteresting. For a more lively effect in a seated portrait, have your subject turn about 45 degrees to one side, then swing his shoulders partway back toward the camera, and turn his head even more. This pose has much more variety and life. The far shoulder may naturally fall a little lower than the near one, giving even more movement to the pose. But don't let the shoulder drop too much.

If you ask your subject to lean forward slightly, this usually looks more aggressive or friendly. On the other hand, if he leans back away from the camera, this may give an effect of aloofness. The photographs by Philippe Halsman above illustrate these points.

Arms should be placed in a relaxed, natural position. Arms can form strong lines of direction, so avoid poses in which they tend to lead the eye out of the picture. Sometimes it helps to have your subject clasp his hands, hold a prop of some kind [this is shown in the following pages], or rest or lean on one arm.

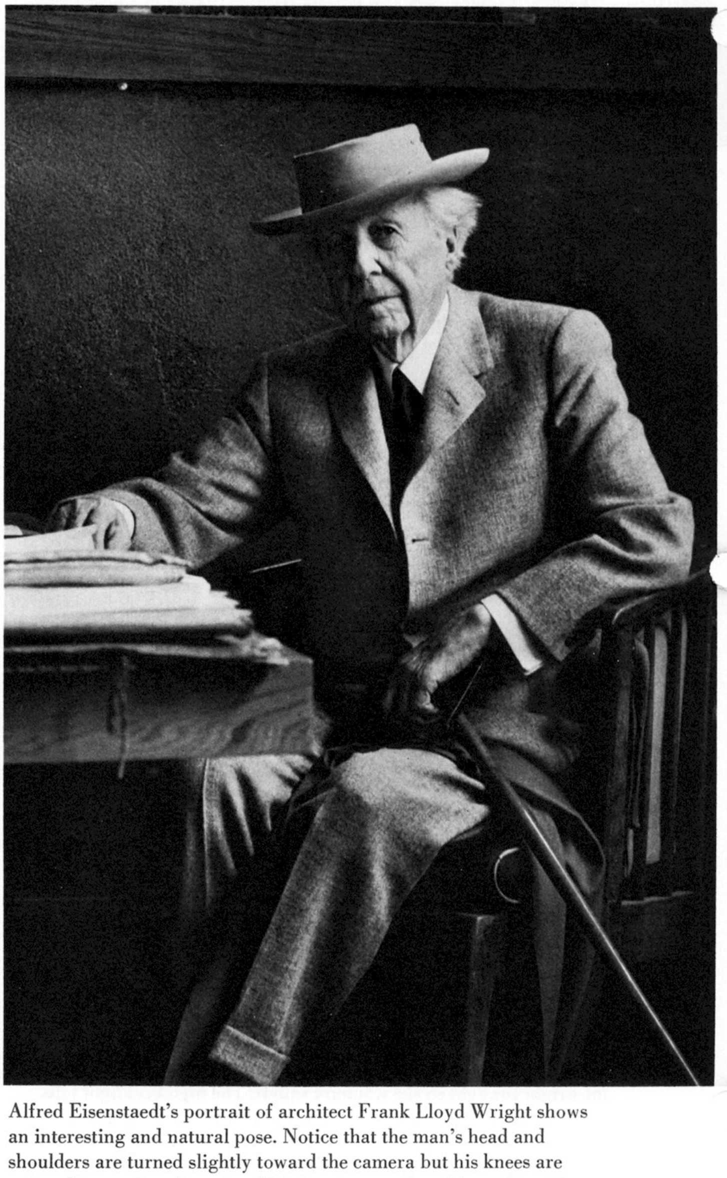
In general, don't have a hand pointing directly toward the camera, and don't place one hand much closer to the camera than the other–the disparity in size may be disturbing. A closed hand may emphasize the strength of the subject–appropriate for a man, but obviously not a pose you would be likely to use with a woman.

Standing poses

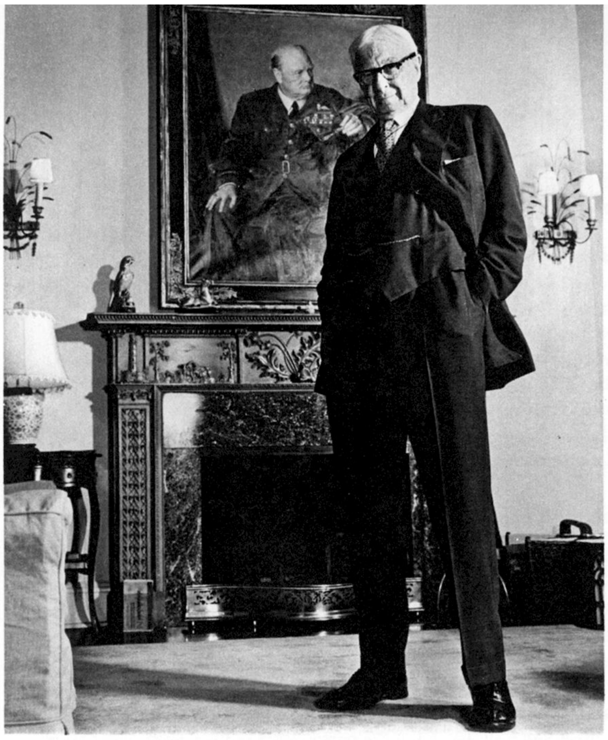
When you make three-quarter or full-length portraits of a standing figure, keep the following advice in mind.

Don't have the camera at face height because from this relatively high angle the lens may foreshorten the figure, giving it a squat appearance. If the camera is at your subject's chest level it usually will give better perspective for a three-quarter-length figure. If you show the entire figure, you might choose to put the camera even lower. For example, many fashion photographers place the camera at knee level and shoot up to make a standing subject's legs look longer.

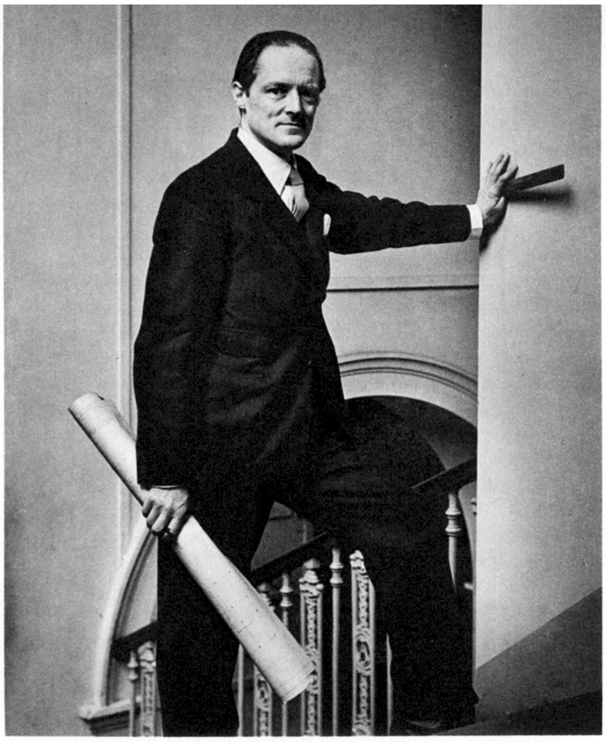
The same principles we mentioned above, regarding seated poses, also apply to standing ones. The symmetry of a head-on pose can add strength to the portrait, but a less symmetrical pose often has more charm and life.



Alfred Eisenstaedt's portrait of architect Frank Lloyd Wright shows an interesting and natural pose. Notice that the man's head and shoulders are turned slightly toward the camera but his knees are pointed in another direction. He's leaning comfortably on his right arm. This tilts his body slightly to the right, adding movement. The cane forms a strong line of direction leading up toward his face. [Courtesy *Life* magazine, ©Time, Inc.]



A low camera angle emphasizes the height of a standing figure. For this portrait of Bernard Baruch, Halsman shot almost from knee level.

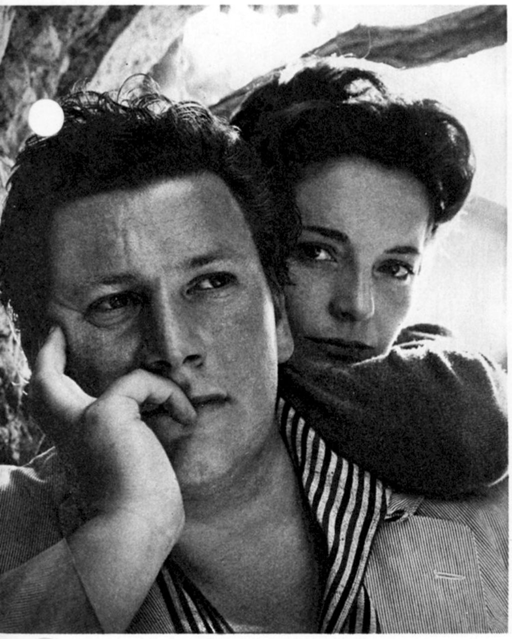


Another good standing pose is shown in Eisenstaedt's portrait of Sir Hugh Casson, a prominent English architect. The man's feet and shoulders are turned away from the camera, but his head is turned toward it. His weight is thrust forward very slightly on his raised left leg and extended left arm.
[Courtesy *Life* magazine, ©Time, Inc.]

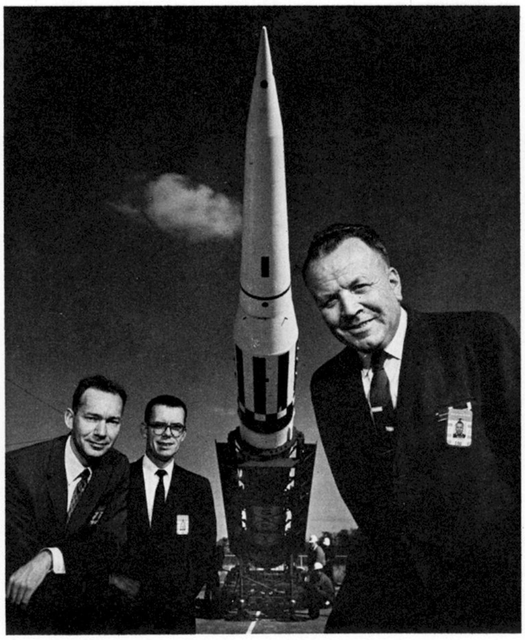
Posing two or more people

Even when a "group" consists of only two subjects, you can usually make the picture more interesting by posing them at *different levels* and *different distances from the camera.*

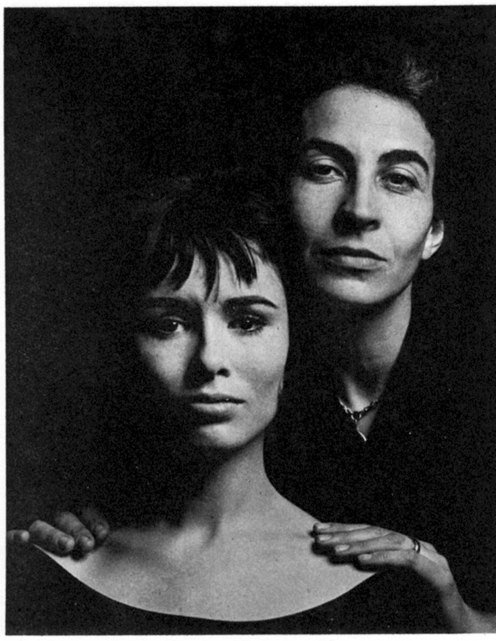
If you wish one of the two subjects to dominate, make him bigger than the subordinate subject, pose him higher, or show more of him.



In this portrait by Halsman, the man, actor Peter Ustinov, clearly dominates because he is slightly closer to the camera and we see more of him.



Halsman applies the same principles in this group portrait. The foreground figure, a corporation vice president, strongly dominates because he is larger and closer to the camera than the other two men, who are lesser executives. His face is also on a higher level than theirs.
[Courtesy Martin Marietta Corp.]



Equal emphasis is given both persons in this mother-and-daughter portrait, made by Halsman for a book jacket. The mother is higher, but the daughter is slightly closer, and the lighting effect is much the same on both faces.

Choosing the right background

Philippe Halsman says: "When I see a subject, I start thinking which background will be best, because the subject and the background are one picture. You must think of them together."

Many times a portrait that could be good is marred by an unfortunate background. You must never ignore or neglect what is behind the subject, for it is part of the picture–and it should be a contributing part. Basically, there are two kinds of backgrounds:

1. Backgrounds that are *neutral*–they don't interfere with the subject, or they help, by their value contrast, to emphasize the subject's outline.
2. Backgrounds that are *narrative*–they identify the locale of the subject or help to tell a part of the story.

Here we'll discuss both kinds, and show you how to keep a neutral background from being too bland–and how to avoid a narrative background that may "talk" too much. Let's start with a few fundamentals:

A background usually shouldn't be the same tonal value as the skin tones of the face, or the portrait will look dull and flat. Nor should it be the same value as hair or clothing, unless you deliberately want these to merge with the background. As you learned in the composition lesson, the contrast of the subject with its background is an important factor in attracting the attention of the viewer. Watch the background carefully as you set up your lights, and evaluate its brightness compared with that of the face and the body of the subject. If the values are too close, lighten or darken the background.

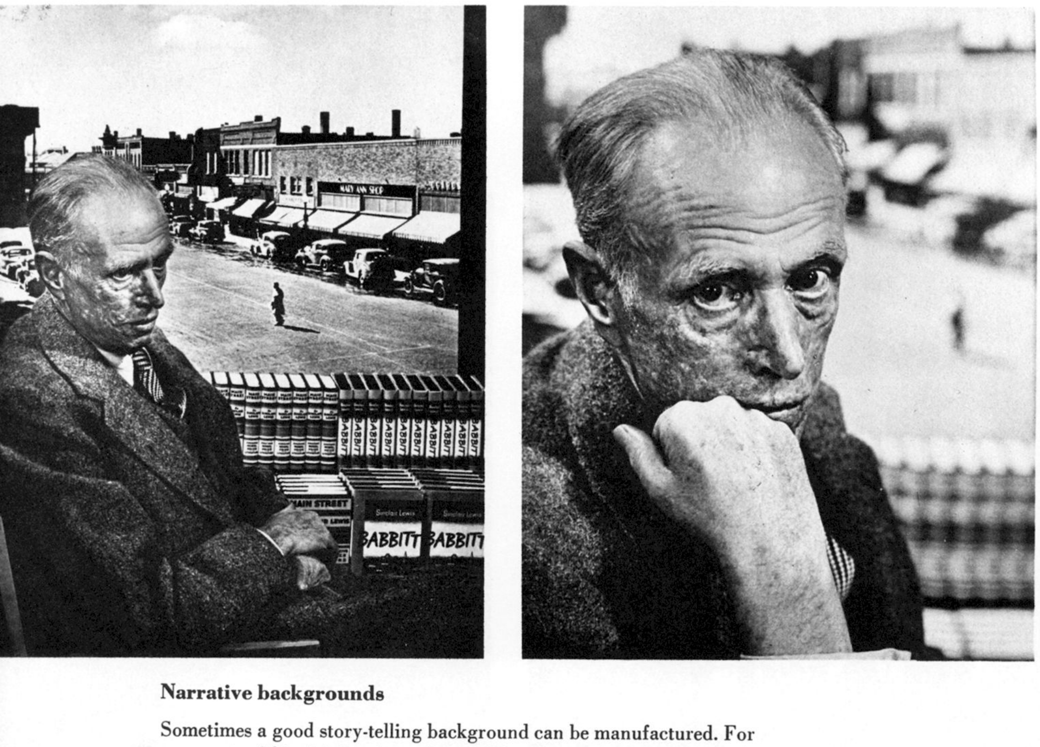
When you use a story-telling background, don't let it overpower the subject of your picture by the too-vivid contrast of its tonal values. If the viewer's attention is more attracted by the background than by the subject, you have failed to balance them properly. If the background isn't part of the story, make certain that it does not intrude, as we pointed out in our discussion of outdoor lighting.

If a background is too busy, often you can subdue it by selective focus or lighting. Selective focus is a useful tool–especially when you're shooting on location. With it, you can soften busy or distracting details. By deliberately overexposing, you can "wash out" a light background when your subject is less brightly lighted–for example, when the subject is backlighted or when he is posed in a patch of shade. On the other hand, you sometimes can manage to lose background detail in black shadow. In his indoor portraits Halsman often does this by throwing a flood or spot on his subject, exposing for the skin tones, and letting background shadows go black.

Studio backgrounds

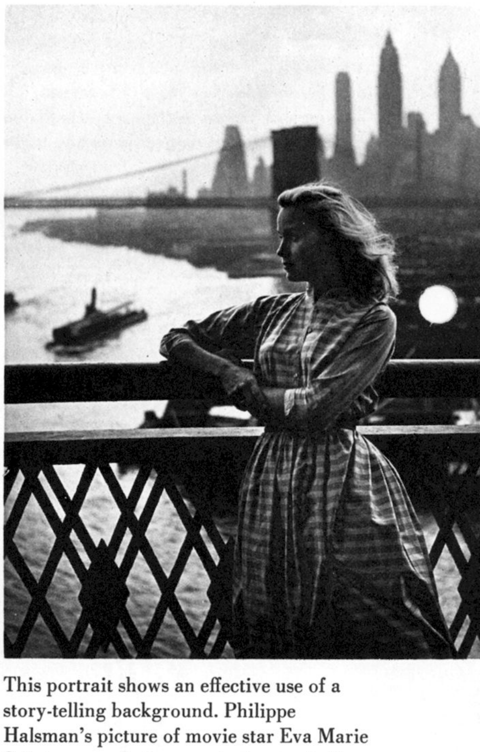
Many types of backgrounds are used in professional portrait studios: drapes and curtains of various fabrics; bare, white-painted walls; large sheets of cardboard; movable "flats" [these usually are painted sheets of plywood, cardboard, or fabric in a wooden frame mounted on rollers]; and large rolls of seamless white or colored paper.

If this seamless paper is available to you locally, we recommend its use. Hang a roll horizontally several feet above the head of your subject and pull the end of the paper down to floor level under your subject when you want a "horizonless" background. When the paper becomes dirty, just cut off the soiled section and unroll some more. Seamless paper is available in a variety of shades and colors. However, you can achieve different values of gray with the white paper by controlling the relative amount of light which falls on it as compared with the light falling on the subject.



Narrative backgrounds

Sometimes a good story-telling background can be manufactured. For a portrait of Sinclair Lewis, author of *Main Street,* Halsman made a big enlargement of a picture of the main street of Lewis's hometown, the scene of the novel. He placed the print behind Lewis and a set of his novels [*left*]. When he made the final portrait, he used selective focus to soften the background [*right*]. It appears to be a real street just outside a window.
[Courtesy *Life* magazine, ©Time, Inc.]



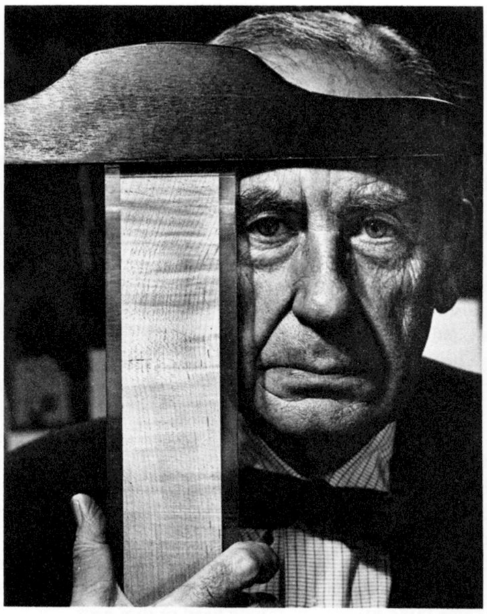
This portrait shows an effective use of a story-telling background. Philippe Halsman's picture of movie star Eva Marie Saint was made to promote the movie *On the Waterfront*. The hazy towers of Manhattan rise dreamlike in the distance. They are subdued by being shot out of focus and treated merely as symbols.

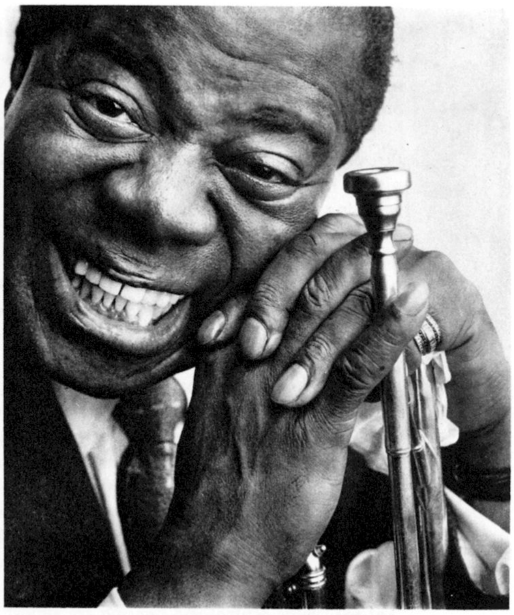
Props

Good props can also help make your portraits more interesting and effective. They can serve three useful purposes: [1] They can identify the subject and symbolize his work, hobbies, or interests. In this sense, they are strong story-telling elements of the picture. [2] They can give him something to do, such as holding them, and thus avoid a stiff, self-conscious pose. [3] They can be an important part of the composition, providing interest in an otherwise empty area, setting up lines of direction that lead to the subject, etc.

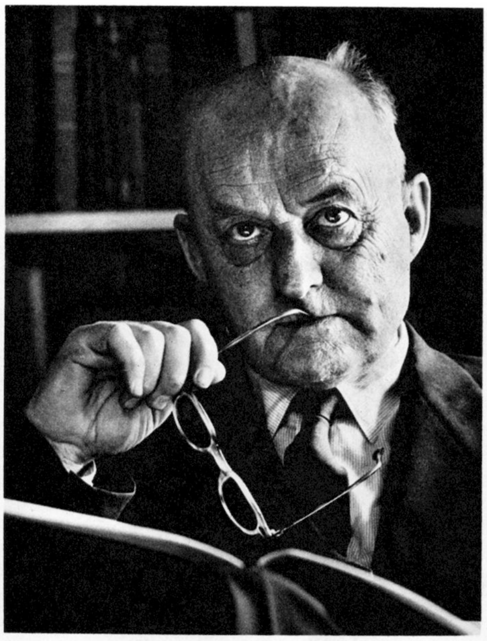
Props need not be elaborate; in fact, the best ones are often simple, unobtrusive things that your subject might naturally use. The four accompanying pictures demonstrate good use of props. Study them for ideas to apply in your own portraits.

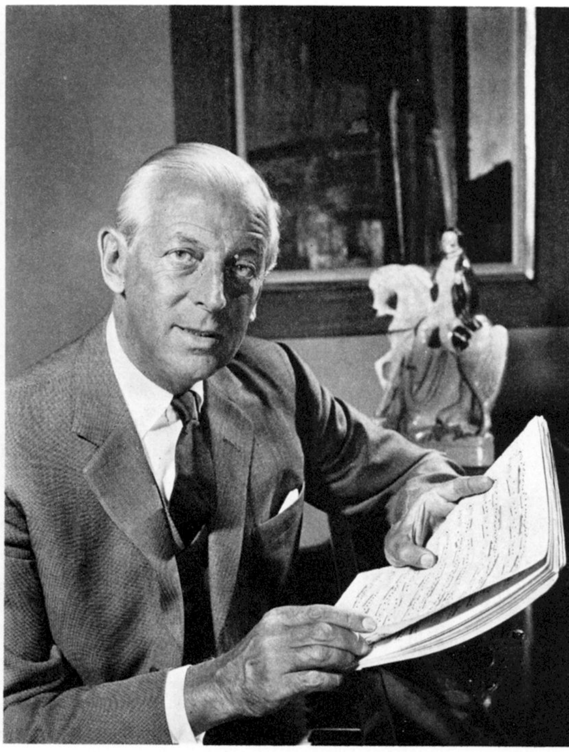
Walter Gropius [*right*] is a great architect, as Louis Armstrong [*far right*] is a great trumpet player. Halsman and Bert Stern, respectively, chose props that are immediately recognizable symbols of those occupations, and wove them into the composition. The T-square frames the architect's face and introduces geometric lines that suggest the precision of the man's thinking. We see just enough of Armstrong's trumpet to recognize what it is. Like the clasped hands, it sets up a strong line of direction leading from the bottom of the picture to the musician's eyes. [Photograph by Philippe Halsman, courtesy *The Saturday Evening Post*, ©1958, The Curtis Publishing Co.; photograph by Bert Stern, courtesy Polaroid Corp.]





Less conspicuous use of props is made in these two portraits. For the one of the theologian Reinhold Niebuhr [*right*] by Eisenstaedt, eyeglasses provide "business" for the subject's hands, enliven an otherwise uninteresting area of the composition, and lead the eye toward the man's face. In Halsman's portrait of Alistair Cooke [*far right*] a sheet of music does a similar job and also suggests his interest in the arts. The lower right-hand corner of the picture would be empty without this detail. [Photograph by Eisenstaedt, courtesy *Life* magazine, ©Time, Inc.]





Composing the portrait

Composition is just as important in a portrait as it is in any other kind of picture—and it offers you another valuable means to strengthen mood and get across your interpretation of the subject.

The knowledge you already have of composition should help you in portraiture. Let's take a fresh look at the four main elements of composition and see how we can apply them here.

Picture area: An important decision in making any portrait is where to place the head in the picture. Our attention is naturally attracted to the central part of the picture area. And the eyes are the natural center of interest in a portrait. Therefore, in close-up head shots it usually makes sense to place the eyes fairly close to the center of the picture. Of course, they can be a little higher or lower or off to one side. But, for maximum emphasis on the eyes, follow this guide.

For profile or three-quarter views, leave a little extra space in the direction the subject is facing, for him to "look into." Otherwise the picture may seem crowded on that side and the subject in danger of bumping into the edge of the portrait.

Although both of the above "rules" can sometimes be broken with good effect, they are generally followed by portrait photographers.

Put to use the psychological effect of camera angle. "It's one of our most important means of characterization," says Halsman. "A low position of the camera makes the subject appear tall and towering. A high position makes him appear small and less important. When the camera looks down on the subject, we subconsciously also look down on him. When it looks up, we are also looking up, and the subject appears to us large, domineering, or forbidding."

Lines of direction: We have already indicated that the pose of arms or legs and the use of props can establish strong lines of direction that lead the viewer's eye to the face and eyes in your portrait. The folds of clothing and dark shapes and shadows outlined against areas of lighter value can also set up strong directional movement. Watch for these things and put them to work for you.

Value: Value control and lighting are almost the same thing in portraiture. Use the highest contrast in value to emphasize a detail you want to draw attention to. For instance, if you want to emphasize beautiful blonde hair, rimlight it against a black background. Use value to characterize moods—contrasty lighting for dramatic subjects; softer, diffused lighting for gentler effects.

Depth: This can be an important element of portrait composition. You can use flat light to minimize the three-dimensional aspect of the human face. For example, outlining a profile with shadow can make the portrait look like a drawing. On the other hand, you can achieve a sculptural effect by using strong sidelighting and little or no fill. You can compose in depth, too—by using props in the foreground or including a background showing a vista, forms, or other meaningful details. When you have more than one subject, arranging them in depth at various distances from the camera is a good way to make the composition more interesting.

Cropping

Well-planned cropping sometimes can improve your portraits. It can bring the viewer closer to the subject, get rid of extraneous details, and play up things that are important.

Halsman feels that the eyes and mouth are the key to a portrait's message and, like many other portraitists, he tends to emphasize them in a picture. In printing, he may use cropping to place them in a more central position and to trim away excess parts of the portrait.

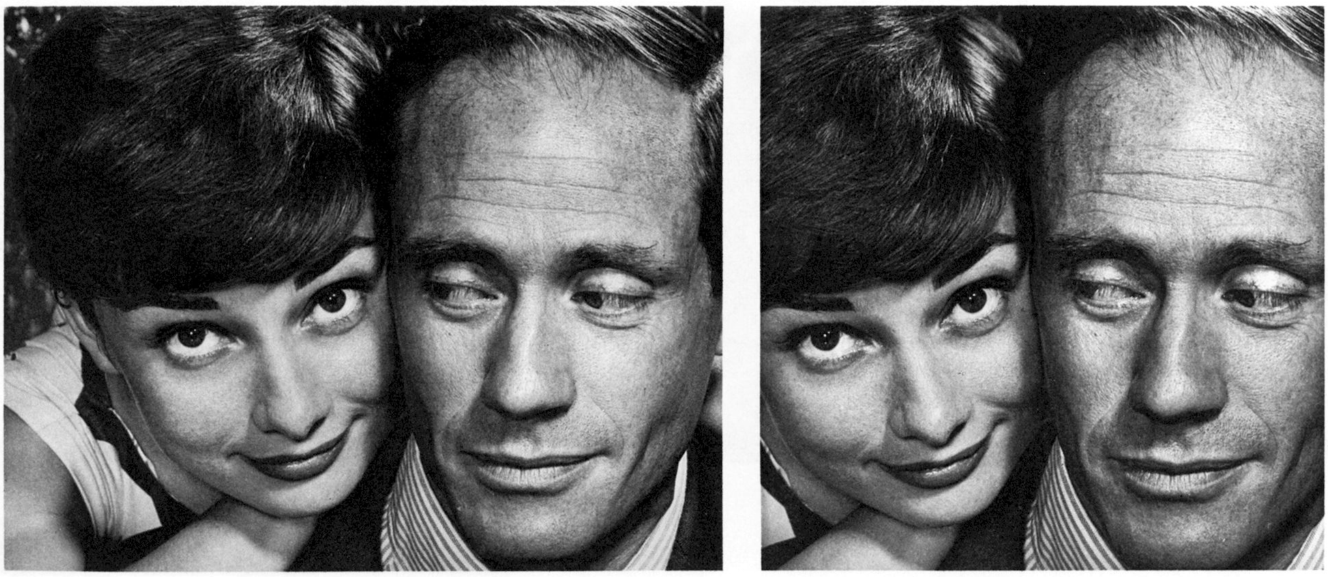
"The more background there is in a picture, the more diluted its essence," he says. "Cropping closer eliminates the parts of the picture which have little meaning and makes it more forceful and dynamic.

"Consider the psychological possibilities of cropping, too. If a profile is cropped in such a way that it seems to be bending down, we have subconsciously a feeling of 'downbeat.' Depending on the subject's expression, he might appear thoughtful, scrutinizing, menacing, or pessimistic. If the same profile is cropped so that the face seems to be turned upward, the feeling of 'upbeat' will make the profile look [again depending on expression] proud, expectant, receptive, or optimistic."

Cropping also can remedy faults in the subject. For example, you might crop close to eliminate an overly prominent ear or minimize a bald head or thin neck.

When you crop, be careful not to leave meaningless little portions of things. Leave an ear on—or take it all off. Crop off a hand entirely, or leave it to avoid a malformed look.

As we have pointed out, the good portrait is a statement about the subject made by a photographer. Remember, you are still making it while you compose and crop.

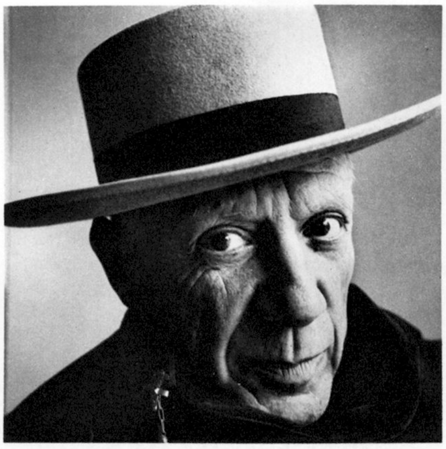


Cropping in the darkroom

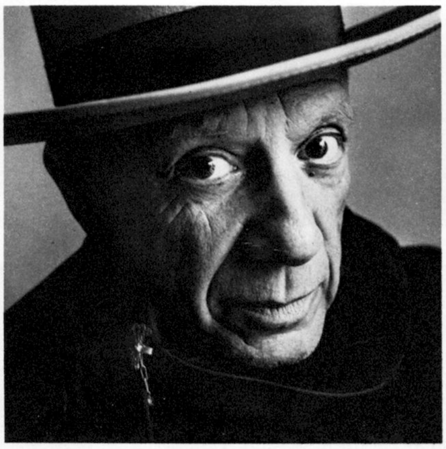
Halsman often does considerable cropping at the time he makes his final print. Above [*left*] is a full-frame version of a double portrait of Mel Ferrer and Audrey Hepburn. The close-up view is strong but it includes unnecessary and slightly distracting details—a portion of Ferrer's left ear, Hepburn's right shoulder, and a black-and-white pattern in the background. At the right, see how much greater impact Halsman got by cropping during enlarging. Now the effect is even more intimate, and the two pairs of eyes are even more important than before. Details that tend to "dilute" the portrait have been eliminated by Halsman's use of cropping.

Cropping when you shoot

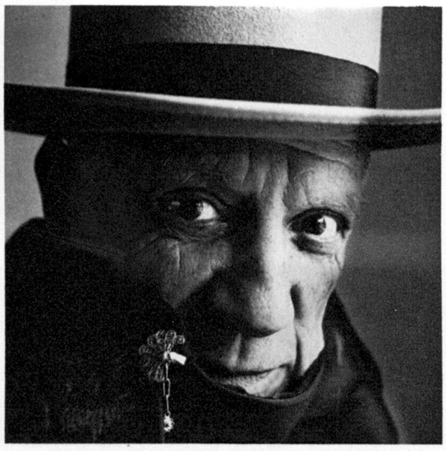
Irving Penn often likes a close-up viewpoint, but he insists on doing his cropping when he shoots, by leaving out of the frame anything he does not want in the portrait. To see how he explores the compositional possibilities and crops simultaneously, study this strip of pictures made during a ten-minute sitting with Pablo Picasso. Notice how slight turnings of Picasso's head alter the composition.



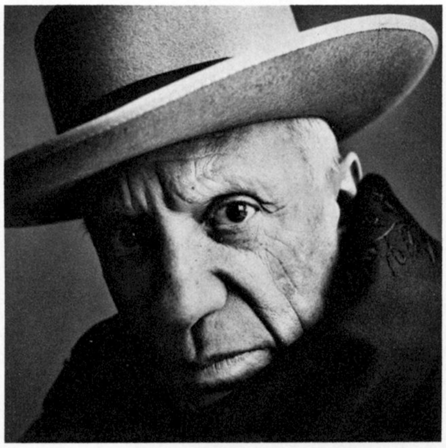
Close: From the bottom of his chin to the top of his hat, Picasso fills the picture area. The tilt of his head adds movement to the picture.



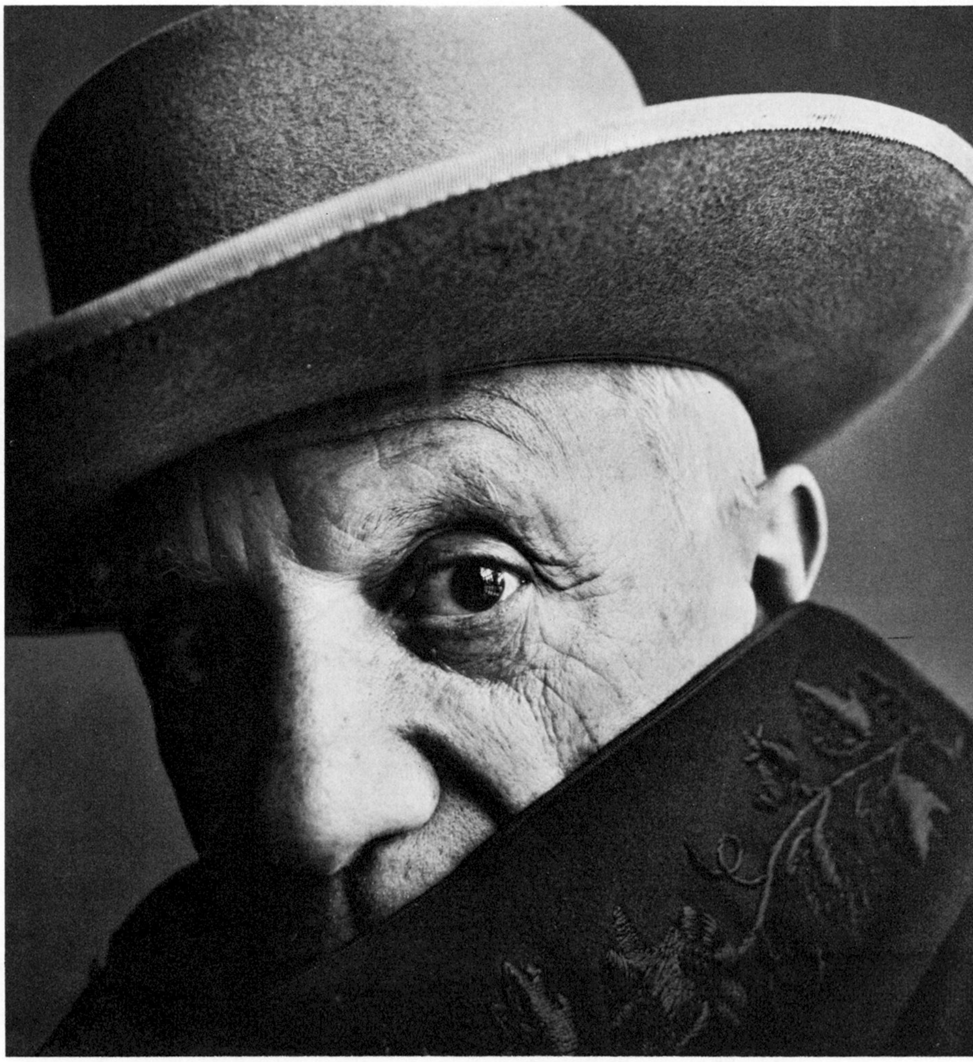
Closer: By cutting off much of the hat, Penn emphasizes Picasso's eyes more and makes tighter, more dramatic use of the picture area.



Closest: Even more simplification and impact are evident here. The tilt of the head has changed.

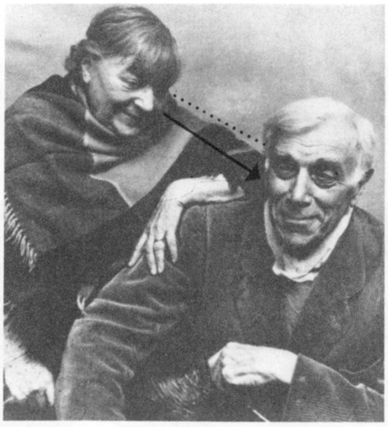


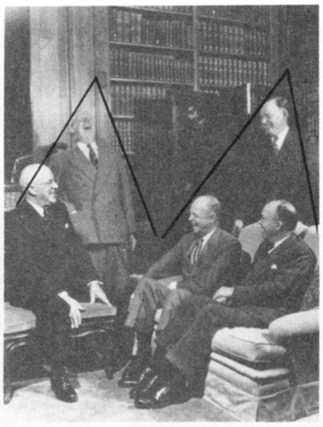
Turned away: Now Picasso turns his head so that more of his face is lighted. Only a small shadow runs down the right side. The broad hat brim becomes an important curve.

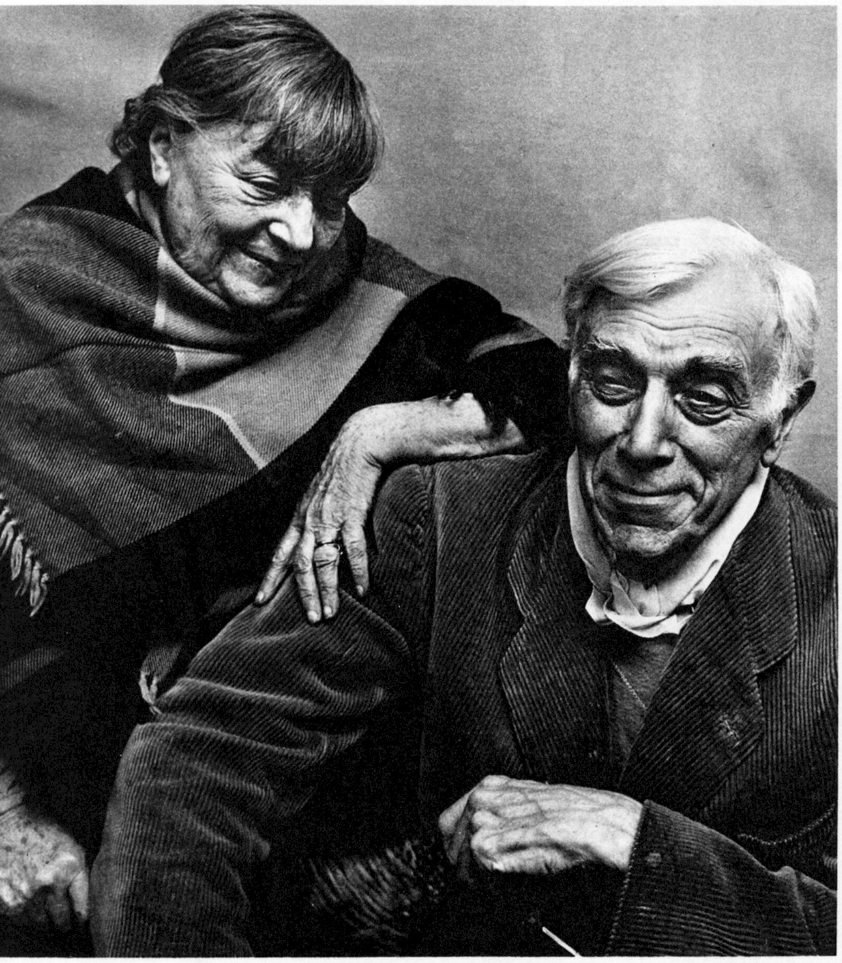


Penn's choice: Picasso pulled the cloak over his mouth–and Penn shot. This was his choice as the most successful picture of the sitting. In it a complex face and personality have been reduced to black-and-white shapes of utmost simplicity. Picasso is shown to us in terms of his most famous attribute–his eyes. Penn, cropping as he shot, used composition as a vital part of his comment on a great artist. [Courtesy *Vogue*, ©1960, Condé Nast Publications, Inc.]

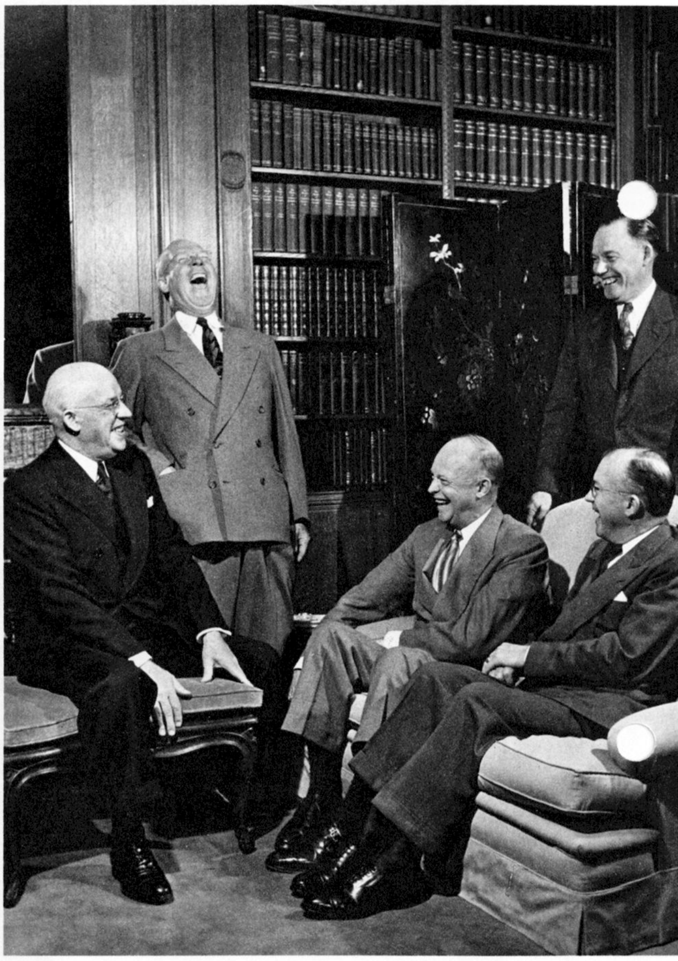
Composing portraits [*continued*]



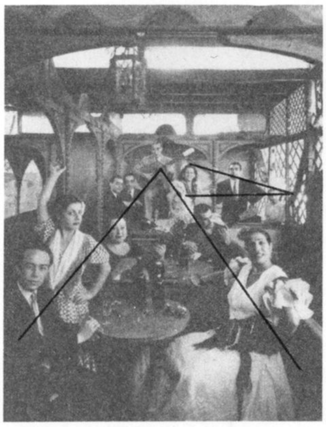


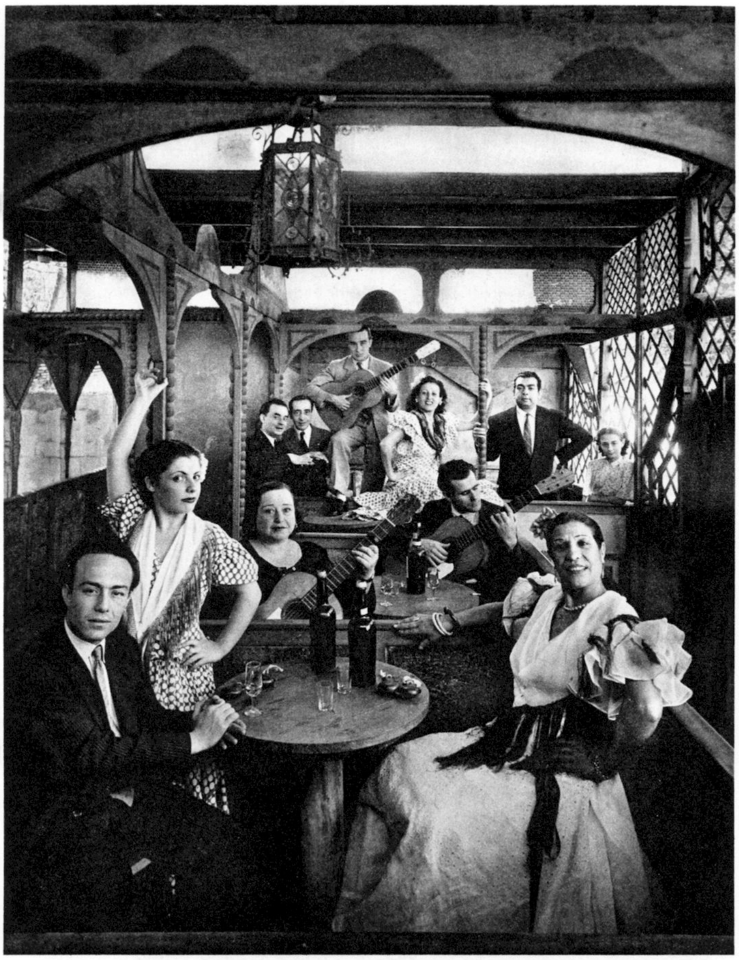


Composition strongly emphasizes the human relationship expressed in this Avedon portrait of French painter Georges Braque and his wife. He dominates because he is placed closer to the camera and we see more of him. The psychological line of direction set up by his wife's devoted glance is reinforced by the actual line of direction created by her arm. Notice also how variety of textures–smooth background, ribbed corduroy, woven shawl, etc.–adds richness to the portrait.
[Courtesy *Harper's Bazaar*]

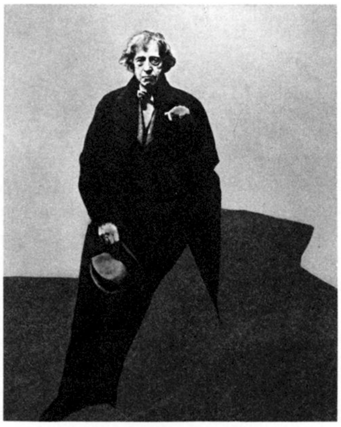


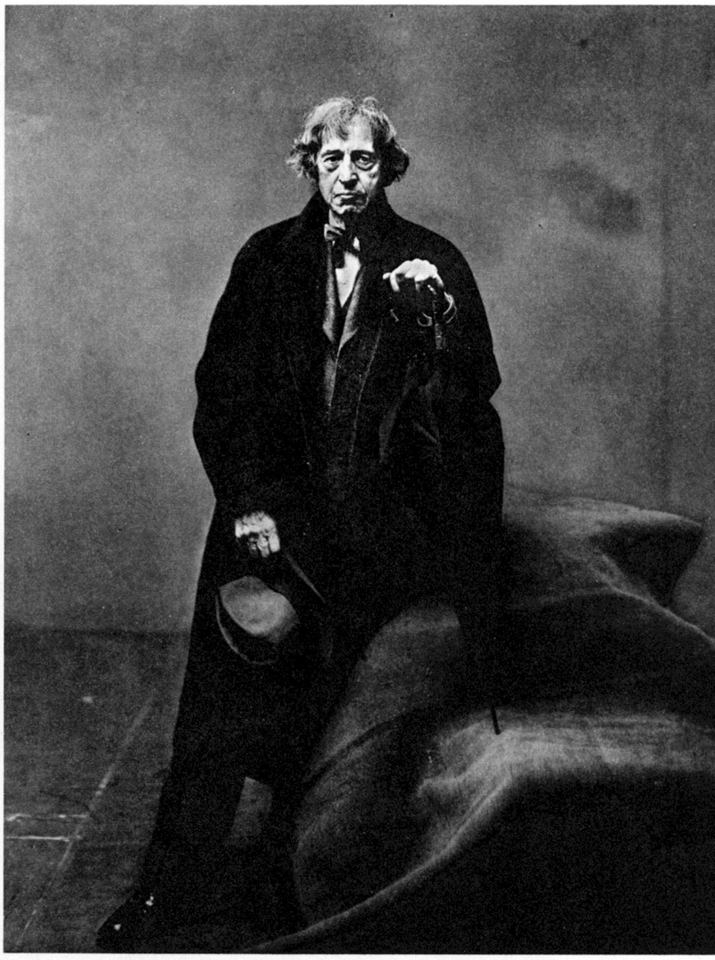
It's not easy to make an effective composition with five people and catch them all with animated, spontaneous gestures or expressions, but Halsman achieved it in this group portrait of the Eisenhower brothers. He first arranged them in order of age, but found the result too static. Then he worked out the varied, informal arrangement you see here. The three brothers at right form one approximately triangular group and the two at left form another triangle. [See the accompanying diagram.] When composing with a number of figures, often it's a good idea to group them in clusters as Halsman did here. Halsman naturally placed President Dwight D. Eisenhower prominently in the center of the picture, with the other brothers around him. To get life and action into the picture, Halsman asked Eisenhower to tell a joke, then shot just as everybody laughed at the punch line. Three flashbulbs in reflectors provided the lighting.





This picture of a Flamenco troupe, photographed by Penn in a Barcelona beer garden, shows how even an intricate grouping can have a basically simple underlying composition. Penn arranged his eleven subjects in depth, placing them at various distances from the camera in a triangular or pyramid composition. To keep this design from being too symmetrical and obvious, he located two background figures to the right of the pyramid's apex. For a deliberately studied, stylized effect, which emphasizes the ritualistic character of Flamenco dancing itself, he had different members of the troupe strike characteristic poses. [Courtesy *Vogue*, ©1949, Conde Nast Publications, Inc.]





Painter John Marin posed for Penn on a rainy day with rubbers and umbrella, and the photographer caught the brusque directness of his subject's personality in this powerful full-length portrait. Notice how composition helps the overall effect. The slant of Marin's leaning body creates a more dynamic feeling than a perfectly vertical pose would. Penn has placed the umbrella so that it acts as a strong line of direction leading up to Marin's left hand and his face. The simple but varied value scheme gives unity and strength to the picture. [See the diagram.] [Courtesy *Vogue*, ©1960, Condé Nast Publications, Inc.]

Making the best of your subject

Your prime objective in a portrait commissioned by the subject is to show a face at its best. As Philippe Halsman says, "Usually everyone likes to see himself, in his portrait, as handsome as he thinks he is . . . or as beautiful, in the case of a woman."

Yet people come in many shapes, sizes, and degrees of good looks. As a portrait photographer, you may find yourself photographing homely and unattractive faces as well as photogenic ones. Then your ability to "idealize your subject"–to emphasize the good points and minimize the bad–is essential to success.

You can contribute to the good looks of your subject in many ways: by lighting, posing, choice of camera angle, negative retouching, using a soft-focus lens, and printing techniques. Of all these, lighting probably helps the most. On the facing page, Halsman shows you in detail how to use lighting to improve problem features and, following that, Harry Garfield demonstrates the use of a soft-focus lens. But, first, let's discuss two other important controls–posing and camera angle.

"Most human faces are unsymmetrical," Halsman points out. "Therefore the photographer should start a sitting by comparing the sides of the face and determining which is the more attractive one. Some defects in a face may be hardly noticeable to the human eye because the face is usually mobile. But they may show up with surprising force in a still photograph where the features are fixed and the eye can concentrate on them. Therefore, it would be a mistake to photograph a person from the less photogenic side and expect a successful portrait."

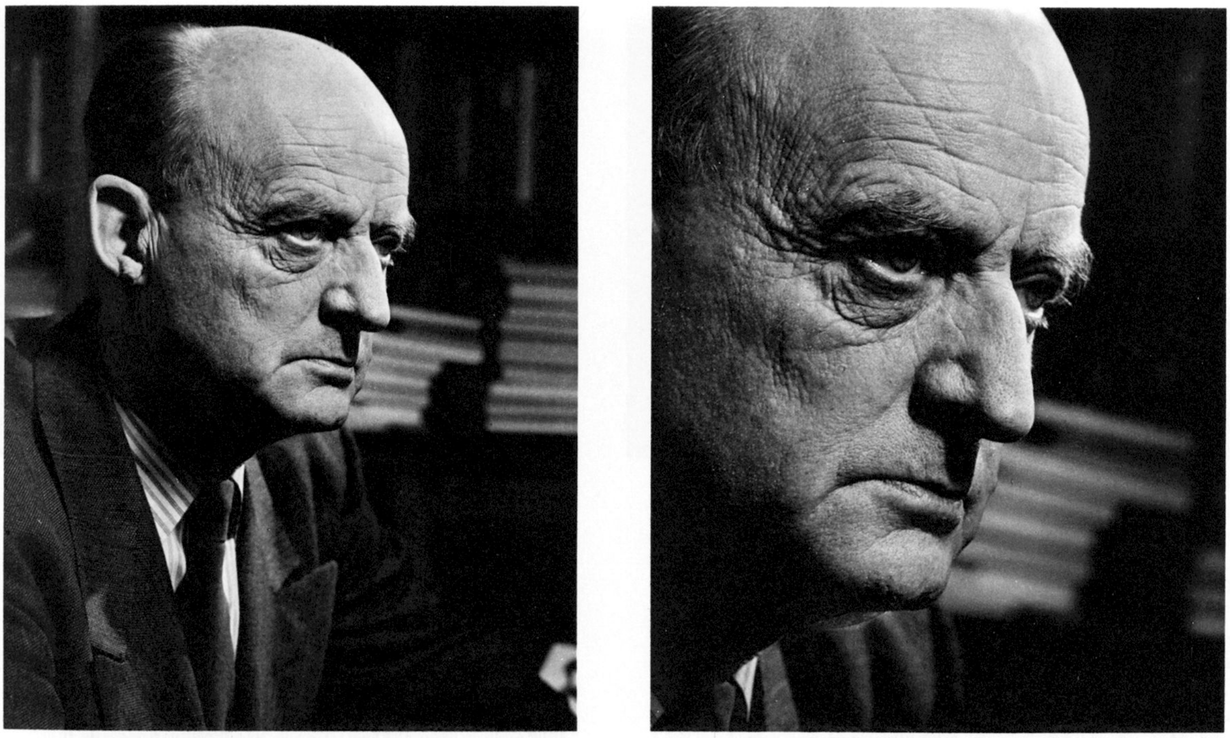
Your choice of which side of the face to photograph for a three-quarter view, or whether a full-face or profile shot would be even better, will dictate the basic pose.

Another important consideration is your choice of camera angle. The principle to remember here is that the closer anything is to your lens the bigger it seems. For example, to make a receding brow appear less receding or to make a small forehead seem larger, choose a slightly high angle and shoot down on your subject. To make a weak chin look stronger, shoot up from a slightly low angle.

Apply these simple principles and you'll be off to a good start even before you add lights.

Tricks that help make people look better

- A slight forward lean can hide a double chin.
- Raise the head to accentuate the mouth.
- Lower the head to accentuate the eyes.
- Try profile and three-quarter views and not only straight-on portraits.
- Never shoot down on a short person who is self-conscious about his height. Most short subjects prefer to be shot from a lower camera position, which makes them look taller.
- Don't let the subject wear heavy makeup–especially when you use a sharp lens.
- Keep a set of different tones of face powder handy. Powder can be useful for minimizing a heavy beard or network of fine veins.
- If you photograph a person whose nose is quite red, use a fully panchromatic film. But for people with too pale a skin coloring, use orthochromatic film–it will tend to record the skin tones darker than normal.



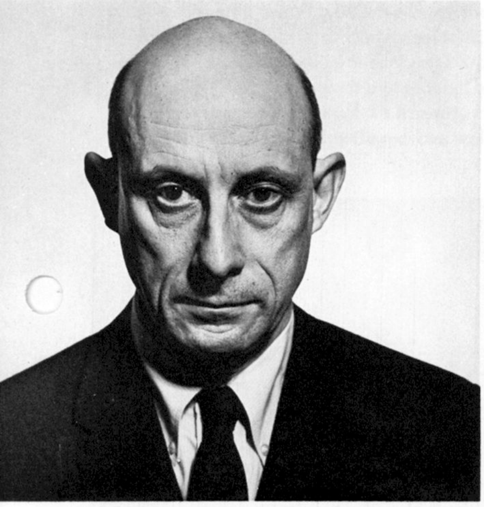
Corrective printing: Printing techniques–especially cropping–sometimes can help you minimize or eliminate unflattering features. For example, in Halsman's portrait of Reinhold Niebuhr above [*left*] the subject's ear is too strongly lighted and attracts too much attention, and the bald head is too prominent. In the cropped print [*right*], Halsman completely got rid of the ear and played down the bald head by trimming away part of it. At the same time, the tighter cropping adds much greater impact to the portrait.

Philippe Halsman works on a difficult model

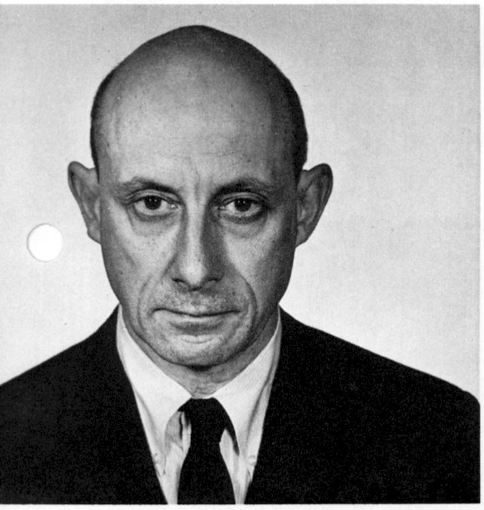
The model Halsman used in these photographs normally poses in character roles. The man's bald head, prominent ears, and deep wrinkles obviously make him a difficult subject. It's a real challenge to the photographer's skill to make a pleasing portrait.

Study these pictures carefully–they illustrate how to handle many problems you may be forced to solve as a portraitist. Some of the differences between pictures are subtle. But small differences can be important to a subject who wishes to look even a little bit handsomer.

Soft, flat light makes a thin face look less gaunt

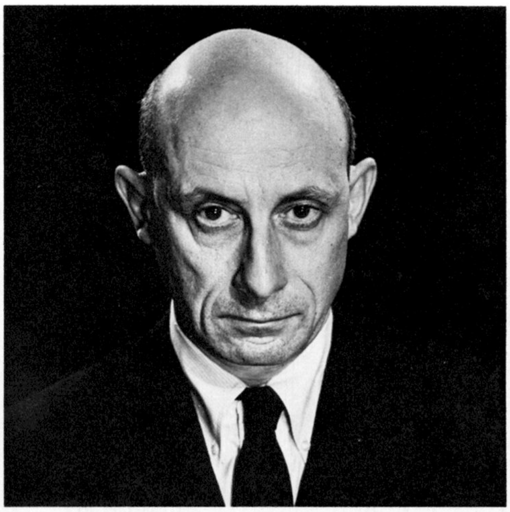


With a thin face, avoid harsh lighting and deep shadows–they give the subject a gaunt look. See how this is corrected below.

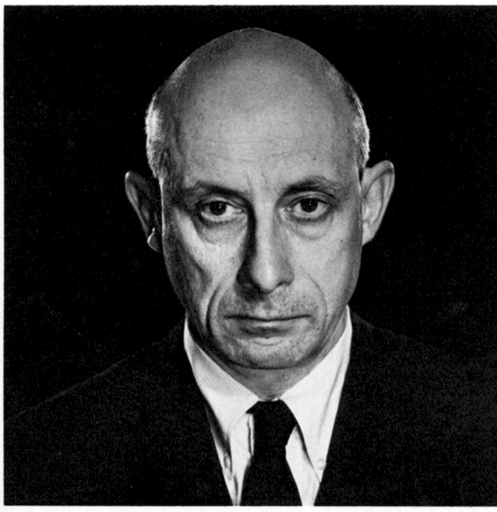


Softer, more even lighting makes the face look less hollow-cheeked and bony.

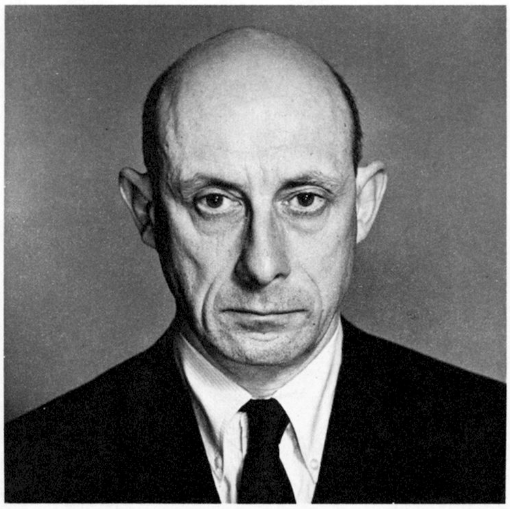
Lighting a bald head



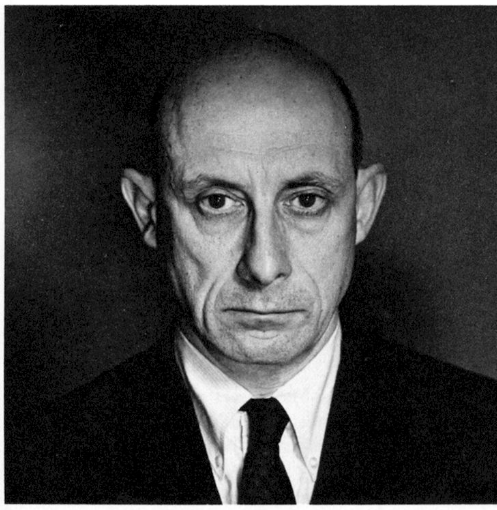
Don't shine spotlights on the top of a bald head, as was done here. This only emphasizes the shiny surface.



Instead, lower the spotlights to emphasize the fringe of hair and draw attention away from the bald top of the head.



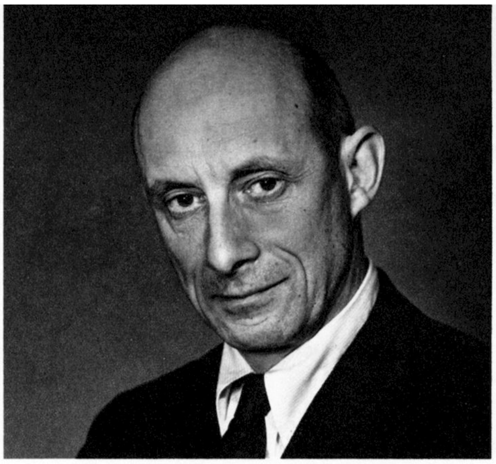
With bald-headed subjects the forehead often seems too high because it merges with the top of the head.



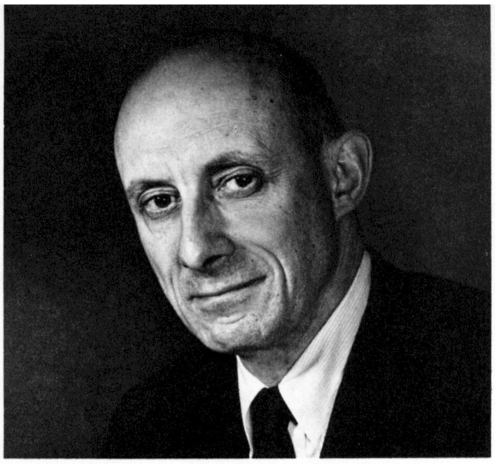
By making a shadow fall on the top of the head, you shorten the forehead and even create the illusion of hair. If your mainlight is equipped with barndoors, these can be adjusted to throw the shadow where you want it. Otherwise, use a gobo [a sheet of cardboard is suitable] to cast the shadow. The gobo's position between the mainlight and the subject should be adjusted carefully so that just the soft edge of a shadow darkens the bald head. If the gobo is located too far from the mainlight the shadow edges may be too sharp.

Making the best of your subject
[*continued*]

To 'kill' a prominent ear, put it in shadow

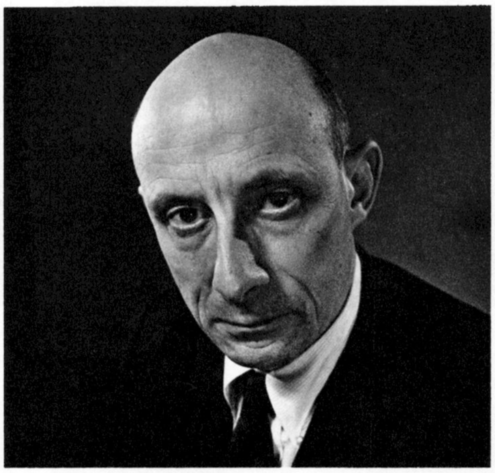


Here the mainlight is in a 45-degree position to the right of the camera. The subject is posed for a three-quarter view with his head turned slightly *away* from the mainlight. His left ear is fully exposed to the light. It is too brightly lighted and looks huge.

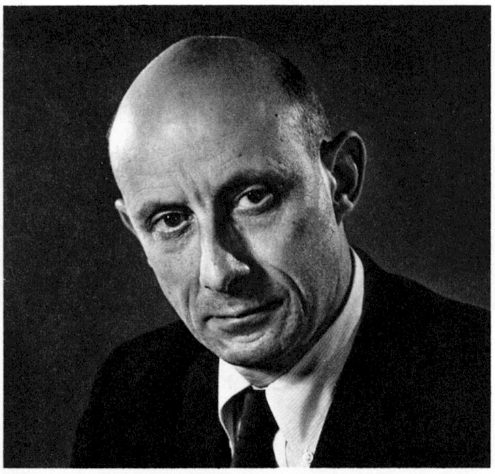


Merely by moving the mainlight to the opposite side, so the subject is facing slightly *toward* it, you can put the ear in shadow. It no longer looks big. This combination of 45-degree lighting and three-quarter pose with your subject facing toward the light, puts quite a bit of the face in shadow and can often be used to hide blemishes.

Use perspective to minimize a big nose



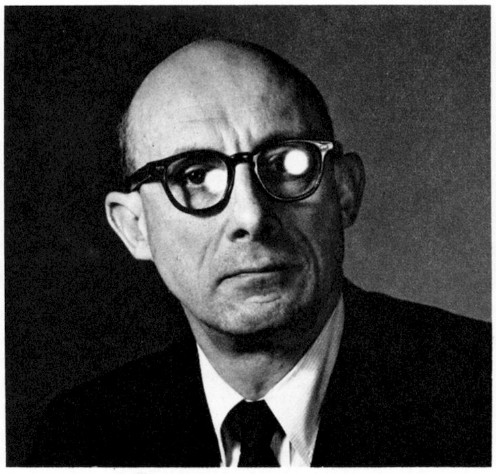
When a nose is big, don't shoot from a close distance, because this will only make it look bigger.



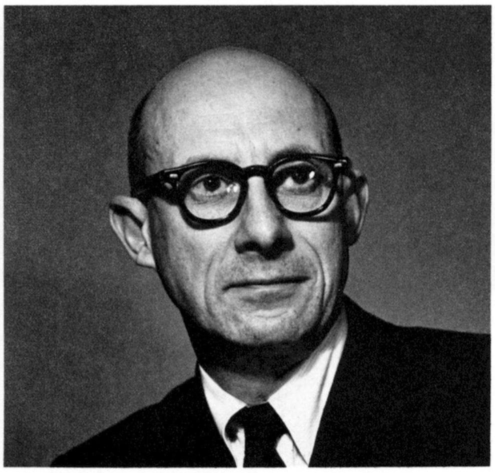
Here Halsman moved the camera back to a distance of about five feet from the subject. Now the nose is in normal scale.

What to do about eyeglasses

When a subject wears glasses, you usually must shoot him with them on–or run the risk of getting a portrait that doesn't look like him. But glasses introduce bothersome reflections. To avoid this problem, some photographers keep on hand several frame styles of men's and women's glasses–*without any lenses in them.* However, Halsman shows you a simple way to overcome the problem while the subject is wearing his own glasses.

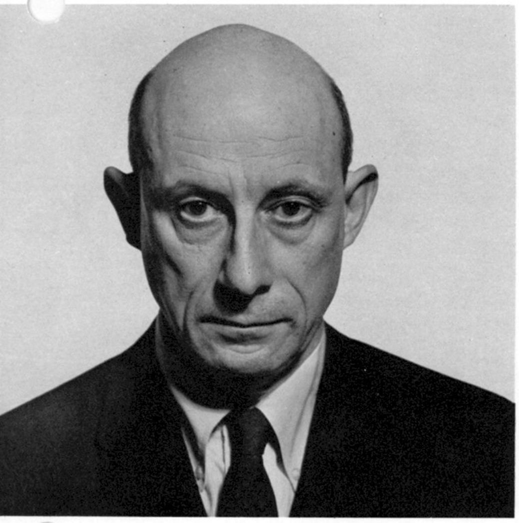


It is usually possible to place the mainlight at an angle, so it doesn't produce a reflection in the spectacles. But, in this shot, look at the reflections from the *fill-in* light! Unfortunately, you can't move the fill. It must be kept close to the camera lens.

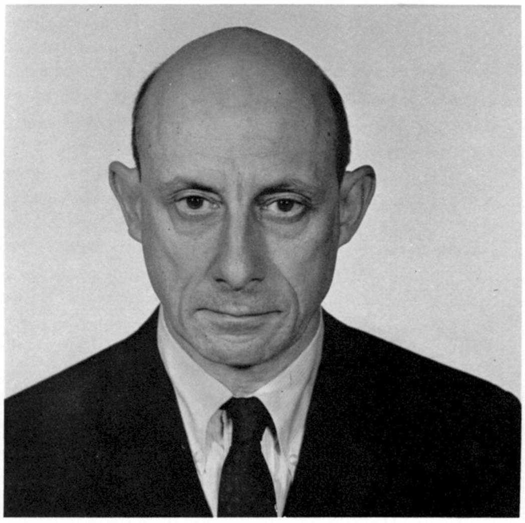


To solve the problem, Halsman uses a *bare bulb* for a fill-in. As you can see, it produces much smaller reflections than does his usual fill-in floodlight in its wide reflector. Be sure the reflections from the bulb don't cover the irises of your subject's eyes. When the small reflections are in inconspicuous positions, as they are here, it's a simple matter to retouch them out. Also notice that by adjusting the mainlight Halsman was able to conceal the shadow of the eyeglass frame *behind the frame itself.*

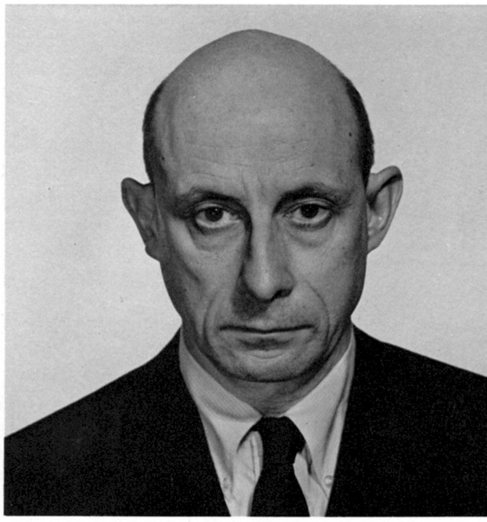
Use soft lighting to reduce wrinkles



Wrinkles and skin texture may look unpleasantly distinct if your lighting is too harsh and contrasty, and falls on the subject from one side.

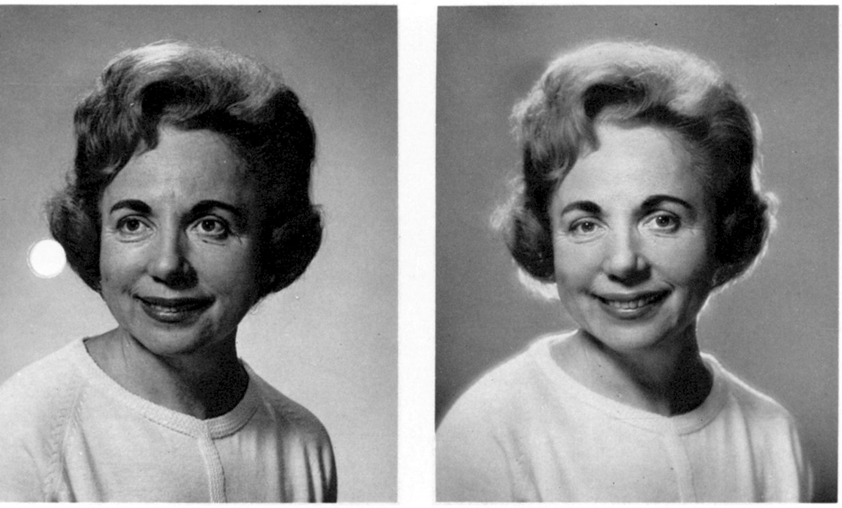


You can correct this effect by adding strong fill-in light. But don't overdo it. The fill-in is *too* strong here. There is no longer enough roundness in the face.



This is much better. The fill-in light is only about half as bright as the mainlight. The wrinkles are less prominent than in the first portrait, yet the face still has a solid, three-dimensional look.

Use a soft-focus lens to reduce wrinkles



Often a portrait photographer may be asked to photograph a face that is beginning to show its age a little. The harshness of ordinary lighting and a sharp lens [used in the picture at left] may not be very kind to such faces. To minimize wrinkles, some portrait photographers use a *soft-focus* lens [sometimes called a *portrait* lens] to diffuse the image, as Harry Garfield did in the picture at right. With a soft-focus lens you can control the degree of diffusion by stopping down the lens; the more you stop down, the less marked the soft-focus effect. Also available are soft-focus attachments that can be placed in front of a normal lens. You can get a similar effect by putting a piece of a nylon stocking, with a small hole in its center, in front of your lens.

Tips about costume

- Ask your subject to wear clothing appropriate for the purpose of the portrait. Obviously, an executive posing for his official picture shouldn't wear a loud sport shirt; an artist shouldn't wear a tie and business suit for an informal portrait showing him at work.
- In general, don't have your subject wear solid black or white clothing—it's too hard to retain detail in areas of pure black or white. An exception is when you want to emphasize the subject's form. Penn sometimes portrays men wearing dark suits. The solid black form becomes an almost abstract element of the composition. For a similar effect, see Avedon's portrait of Marianne Moore on page 21.
- Be sure your subject has a neat, unfrayed shirt collar that fits properly—neither too tight nor too loose. This small detail is easy to overlook, but a worn or poorly fitting collar can spoil an otherwise good portrait.
- If a woman has bony shoulders, she shouldn't pose in a low-cut dress that exposes them. A dress with a V-neck often is a good choice because it can be cropped at any point. With décolletage, on the other hand, you usually must crop out the dress completely, or include the entire upper part of the dress.
- Avoid extremes of current fashion. A simple, classic dress will not date the picture so quickly.
- Clothing can be used to tell about the interests, activities, or profession of the subject. You might, for example, photograph a hunting enthusiast in a cap and shooting jacket or a sailor in a turtleneck sweater.

Portraits in color

Almost every point we've made in this lesson applies to color portraiture as well as black and white. Color can give your pictures added realism and strong mood. It can be one of the compositional means you use to interpret your subject. If you're interested in becoming a professional portrait photographer, it's especially important for you to develop your skill in handling color because the demand for good color portraits is continually increasing.

In an earlier lesson we demonstrated the basic methods needed to make successful pictures on color-negative or transparency film. Here we will explain how to apply these methods to the special problems of portraiture.

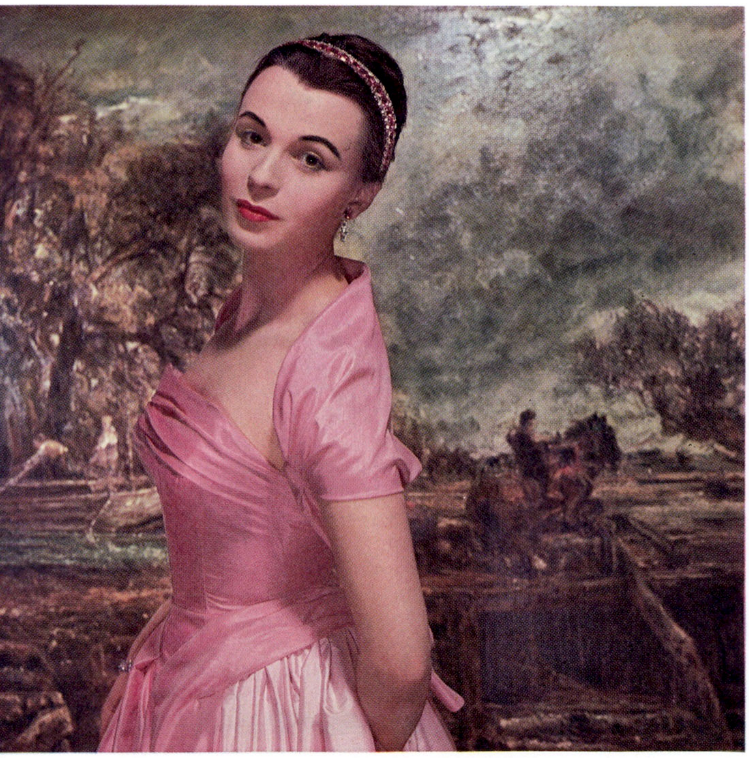
Shoot for normal-looking skin tones: Skin tones that look even slightly abnormal–too warm or too cool, too dark or too pale–are usually undesirable. Try to keep them natural looking, especially if you are shooting portraits for a client. Of course, for freer, more interpretive portraits, such as those made for editorial use or personal pleasure, you may decide to break this rule. But do so only when the abnormal color really helps your picture.

Make exposure tests in advance: Proper exposure is one way to get normal skin tones. It's not practical to bracket your exposures during a portrait sitting. If you did, you'd only be right one third of the time–and the right exposures might not catch the right expression. What many professionals do is make a series of exposure tests *in advance*, using a stand-in and placing the lights in the standard positions. When the time comes to shoot the portrait, they know exactly what exposure is best, and can concentrate on other matters. The test also can indicate what warming or cooling filter, if any, is necessary for most accurate reproduction of skin tones. [Your Technical Manual contains a procedure for making these tests.]

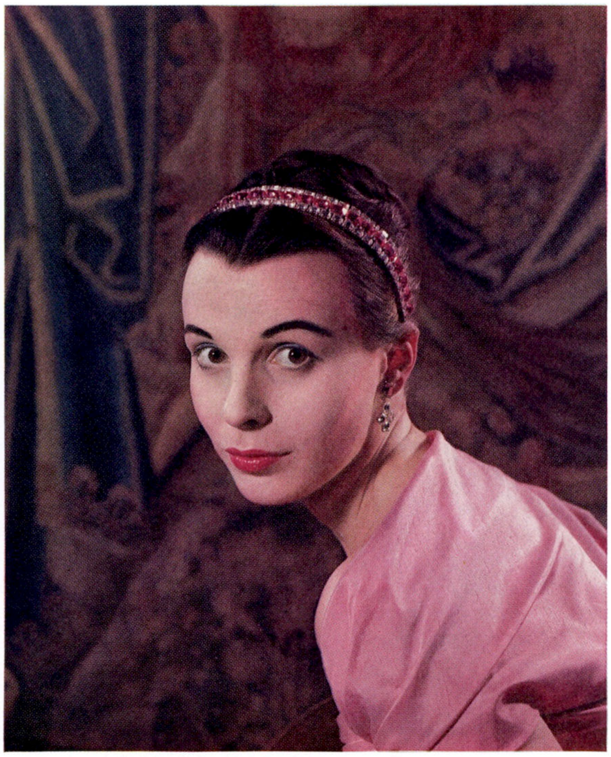
Keep the lighting ratio low: This rule sometimes can be violated for strong, dramatic effects, but generally you should observe it. Outdoors this means shooting in very soft light or filling in shadows with a reflector or *blue* flashbulbs or electronic flash. Indoors, it requires proper adjustment of your fill-in light. Ratios of 2 to 1 or 3 to 1 are frequently used in color portraiture.

Remember, a fill-in light that is one half the strength of your mainlight gives you a 3-to-1 ratio, *not* a 2-to-1 ratio, as is sometimes believed. Think about this a moment and you'll see why. Say your mainlight is a 1,000-watt flood and your fill-in light is a 500-watt flood. When both are placed at an equal distance from the subject, the highlights get a total illumination of 1,500 watts. But the shadows, where only the fill reaches, get an illumination of 500 watts.

Choose your background color with care: The best backgrounds for a color portrait usually are soft and muted in hue. They may be



For this portrait, reproduced from a color transparency, Halsman posed his subject–actress Claire Bloom–against a painting. The muted background colors harmonize pleasingly with the color of the gown, but stray light from a spotlight is causing a strong reflection near the top of the picture. In a print, this "hot spot" might have been corrected by printing in, but in a color transparency it must be eliminated at the time of shooting.

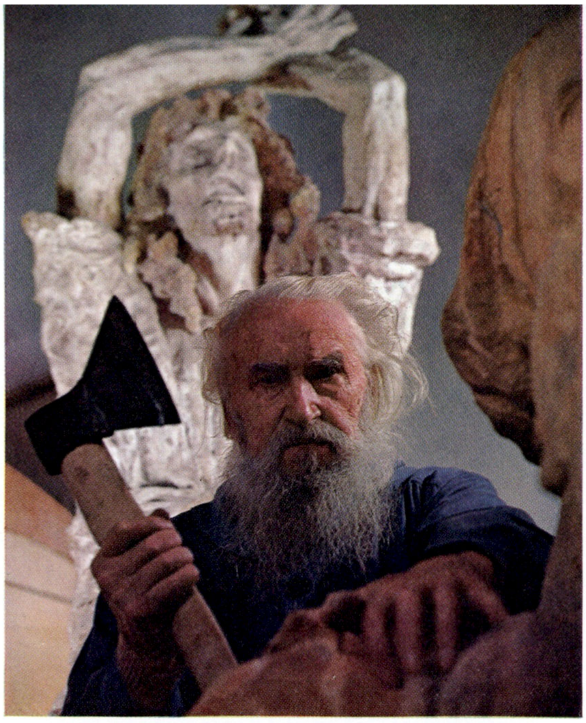


See how greatly Halsman has improved his picture here. He's used a more interesting camera angle, placed his subject in a dynamic and graceful pose, and selected a different painting for the background. The darker background colors, although still in harmony with the dress, emphasize the face more strongly. And the "hot spot" has been eliminated by angling the spotlight so that its light doesn't spill onto the background.

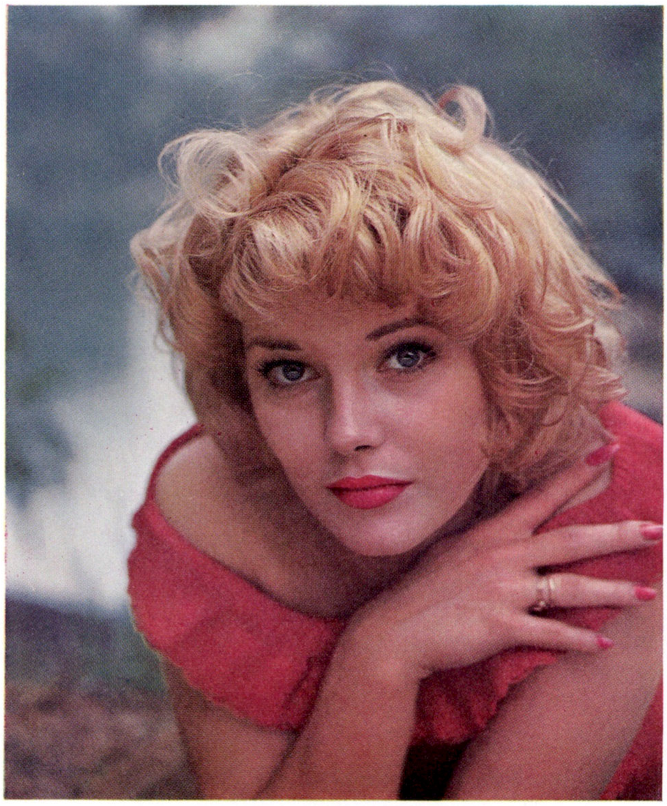
dark or light, depending on the effect you want, but rarely should they contain strongly saturated colors which might compete with your subject. Some photographers prefer cool hues in the background because cool colors tend to recede, making the warm skin tones of the subject stand out strongly. But warm backgrounds can be used effectively, too, if they are distinctly lighter or darker than the subject.

Avoid color reflections: Light bouncing off any surface in the shooting area picks up the color of that surface and adds it to the color of the total illumination. This may introduce a color reflection–an undesirable tint of color–into the whites and skin tones of your subject. So avoid shooting color portraits in locations with colored walls, ceilings, or large objects which might affect your light. Most professional portrait studios have white, painted walls and ceilings. Not only does this make the lighting brighter, but it also reduces the danger of color reflections.

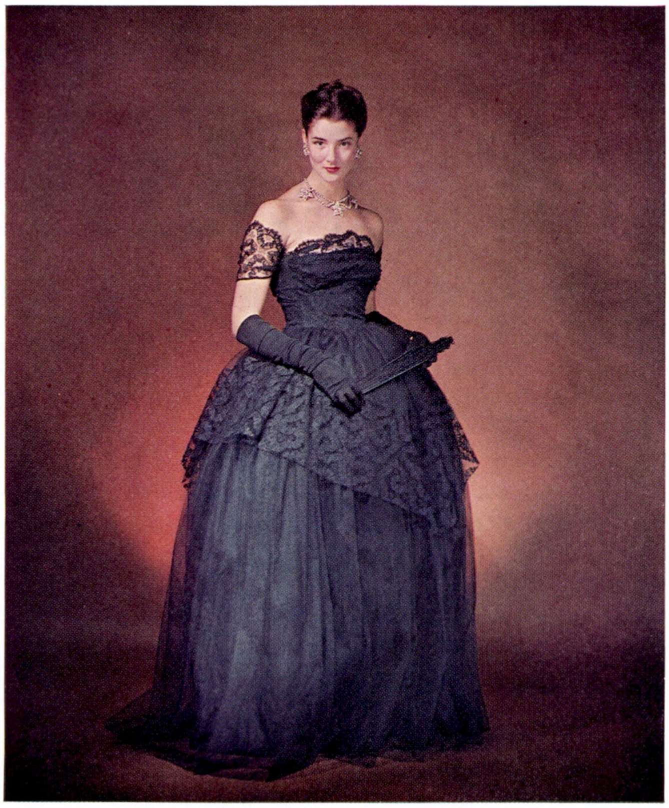
Keep your color scheme simple: Although this rule sometimes can be broken with good effect, generally you'll be wise to follow it. "Don't use too many colors in one portrait," Halsman warns. "It cheapens the overall effect and destroys the power of characterization or the mood which you can achieve by allowing one particular color or a few closely related colors to dominate." Keep this in mind when choosing props or clothing, as well as your background.



Halsman gave additional drama to this portrait of sculptor Sergei Konyenkov by using a portion of the man's work out of focus in the background. Notice how the out-of-focus treatment softens the colors as well as blurs the outlines. The axe, the beard, and the fierce expression, combined with the gesturing background figure, help to produce a picture with great visual and emotional impact.



The soft light of an overcast day provided the lighting here. Dress, fingertips, and lips add brilliant accents of red, while out-of-focus foliage and water create a pleasing cool-hued background. By throwing a background far out of focus like this you mute the colors as well as blur the shapes–a trick worth remembering.



In this portrait Halsman used a simple, almost monochromatic color scheme: dark gown, silvery-white jewelry, light skin tones, and warm, darker background colors. These colors are soft and subtle, harmonizing with the skin tones and making them stand out strongly. Halsman chose a lighting ratio of about 3 to 1, which gave soft shadows that gently model the face and figure. The effect is restrained, formal, and elegant, as befits the subject.

Selection, art, and technique in portrait photography

by Philippe Halsman

The main problem of every art is selection. A writer setting out to tell a life story could find himself interminably held up in deciding what to describe of the first day–every hour and every minute of it. If you want to make a portrait, you are faced with a similar infinity of possibilities. You can photograph the subject formally or informally, in your home or in the subject's, or in any other place, in innumerable different activities. You can photograph him in close-ups, in long shots, against an infinite variety of backgrounds, and with an infinite variety of lighting. Many photographers are so overwhelmed by all these possibilities that they cannot make up their minds how to start. They expect guidance from an experienced portraitist–but the expert cannot make the choice for them. Only they know their subject, and their portrait will tell not only what the subject is like but also what they see in him.

Before you pick up your camera, you must know what you want to say about your subject. If it is your girl friend and you like her exuberant smile, you might try to capture this with a fast shutter speed, outdoors where the light is bright, or with flash or speedlight. If the subject is a man and you like his straightforward, serious expression, you might want to work in a quiet room by available light and try to capture just that.

The decision about what to show is the most important element in producing a portrait, and the moment you have made this decision everything else becomes easy and logical–you simply ask yourself what background will add force to the characterization, what lighting will emphasize its mood, and so forth.

The role of technique

Remember that every technical step you take introduces new psychological values. Different lightings produce different moods; camera angles emphasize or subordinate features. Even darkroom techniques modify the character of a photograph and consequently the character of the subject. This is what you must keep in mind–if you know the characteristics you want to show, each successful technical step must be taken in the same direction, to emphasize them.

Of course, a human being is not like a mathematical formula, and you have to guard against too much rigidity in your approach. You should not be hypnotized by the desire to capture the quality you consider most important. A human being is complex and unpredictable and preconceived ideas should not act as blinders that will prevent you from capturing the "happy accidents" that happen in almost any sitting and are sometimes more revealing than anything you can figure out beforehand.

Therefore, it would be wrong to think that, after making up your mind, you have only to apply technique. During the sitting itself you must continue to be a psychologist, as we have emphasized in the lesson. I would go so far as to say that many photographers who are absolute masters of technique fail as portraitists because they don't pay enough attention to the psychological part of a sitting.

The essence of portraiture is characterization, and each technical step is an additional means of characterization. A portrait is a statement you make about your subject, and you must see to it that your technique reinforces the statement and does not dilute or obscure it. How wrong it would be, for instance, to try to make a dramatic portrait of a forceful person by producing a flatly lit, delicate, and lightly printed photograph!

Not long ago a young photographer showed me his pictures and complained that none of them was ever published. "I am not interested in technique," he said, "I am only interested in capturing emotion. But the editors seem to be blind." I looked at his pictures. The young man was shooting in the city streets with his 35-mm camera, and sometimes he had captured glimpses of real emotion. His pictures were so weak, however, so drab, the emotion so lost and diluted, that his work could not hold anybody's attention.

I said, "There are actors who feel their parts deep within them, but when they read their lines, their faces and voices remain expressionless. Their emotion does not reach us. To transmit emotion you must know how to project it. Every real artist must know his technique."

It is the fate of every explainer to be misunderstood. But I hope no one will think I mean that you can take any empty expression and, through clever manipulation of each technical step, achieve great emotional impact. The best diamond cutter and polisher will not be able to transform a piece of glass into a valuable jewel. No matter how long and carefully he works over it, it will remain a bauble of little worth.

In a portrait sitting, you have to try to capture the essence of a human being. You must be sure not to leave it diluted or vaguely expressed in your picture. You have to show it with utmost clarity and force, and each technical step must contribute to this end. An uncut diamond has only a potential value. Only after it is cut and polished does it shine in the dark.

Tips on shooting portraits

- As a rule, focus on your subject's *eyes.*
- Stop down to get enough depth of field so that the tip of your subject's nose is in sharp focus. If the ears and back of the head go out of focus, this usually is not objectionable. In fact, it may even be desirable because it puts more attention on the eyes, mouth, and front planes of the subject's face.
- When you use universal lighting, stop down [if possible] for enough depth of field so your subject has freedom to turn or tilt his head without your needing to refocus.
- If your camera is on a tripod and your subject is sitting relatively still, a shutter speed of 1/10 to 1/30 second should be fast enough.
- For hand-held shooting, or for active subjects given to abrupt movement, use a shutter speed of at least 1/50 or 1/60 second, or shoot by electronic flash.
- If your subject senses when you're going to trip the shutter he may flinch or blink. If you're using a cable release, conceal the end of it and your working hand behind your back so the subject can't see when you press the plunger.

Technical notes on the photographs

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Philippe Halsman; Rolleiflex with a 75-mm *f*/3.5 lens; Super-XX film; 1/10 second at *f*/5.6; daylight.

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Richard Avedon; Rolleiflex with an 80-mm *f*/2.8 lens; Tri-X film; 1/60 second at *f*/8; diffused floodlight.

Page 4
Irving Penn; Hasselblad with a 135-mm lens; Infrared film; exposure for electronic flash at *f*/22; electronic flash.

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Richard Avedon; Rolleiflex with an 80-mm *f*/2.8 lens; Plus-X film; exposure for electronic flash at *f*/16; electronic flash bounced from a white reflector.

Page 4
Irving Penn; Rolleiflex with a 75-mm *f*/3.5 lens; Plus-X film; 1/10 second at *f*/11; bank of floodlights.

Page 5
Alfred Eisenstaedt; Leica with a 135-mm lens; Tri-X film; 1/125 second at *f*/5.6; available light.

Page 5
Philippe Halsman; 4x5 Fairchild-Halsman camera with a 210-mm *f*/4.5 lens; Super Panchro-Press, Type B film; 1/10 second at *f*/11; floodlights.

Page 5
Alfred Eisenstaedt; Leica with a 90-mm lens; Super-XX film; 1/50 second at *f*/3.5; available light.

Page 5
Irving Penn; 8x10 Deardorff with a 12-inch lens; Super-XX film; 1 second at *f*/16; floodlights.

Page 6
Philippe Halsman; Fairchild-Halsman camera with a 210-mm *f*/4.5 lens; Super Panchro-Press, Type B film; 1/10 second at *f*/11; floodlights.

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Richard Avedon; Rolleiflex with an 80-mm *f*/2.8 lens; Tri-X film; 1/125 second at *f*/16; daylight.

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Philippe Halsman; Rolleiflex with a 75-mm *f*/3.5 lens; Super-XX film; exposure for electronic flash at *f*/16; electronic flash.

Page 8
Philippe Halsman; Rolleiflex with a 75-mm *f*/3.5 lens; Super-XX film; close-up lens; exposure for electronic flash at *f*/22; electronic flash.

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Philippe Halsman; Rolleiflex with a 75-mm *f*/3.5 lens; Supreme film; 1/250 second at *f*/16; 1 flashbulb.

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Philippe Halsman; Fairchild-Halsman camera with a 210-mm *f*/4.5 lens; Super Panchro-Press, Type B film; 1/10 second at *f*/11; 2 floodlights.

Page 17
Philippe Halsman; Fairchild-Halsman camera with a 210-mm *f*/4.5 lens; Super Panchro-Press, Type B film; exposure for electronic flash at *f*/16; 3 electronic-flash units.

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Philippe Halsman; Fairchild-Halsman camera with a 210-mm *f*/4.5 lens; Super Panchro-Press, Type B film; 1/10 second at *f*/16; 3 floodlights and 1 spotlight.

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Irving Penn; Rolleiflex with a 75-mm *f*/3.5 lens; Super-XX film; 1 second at *f*/16; window light.

Page 18
Irving Penn; Rolleiflex with a 75-mm *f*/3.5 lens; Super-XX film; 1 second at *f*/16; window light.

Page 19
Irving Penn; Rolleiflex with a 75-mm *f*/3.5 lens; Super-XX film; 1 second at *f*/16; window light.

Page 20
Richard Avedon; Rolleiflex with an 80-mm *f*/2.8 lens; Tri-X film; 1/60 second at between *f*/16 and *f*/22; diffused floodlight.

Page 20
Richard Avedon; Rolleiflex with an 80-mm *f*/2.8 lens; Tri-X film; 1/60 second at between *f*/16 and *f*/22; diffused floodlight.

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Richard Avedon; Rolleiflex with an 80-mm *f*/2.8 lens; Tri-X film; 1/60 second at *f*/11; window light.

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Alfred Eisenstaedt; Leica with a 35-mm lens; Tri-X film; 1/250 second at *f*/5.6; available light.

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Alfred Eisenstaedt; Leica with a 50-mm lens; Tri-X film; 1/250 second at *f*/4; available light.

Page 22
Alfred Eisenstaedt; Leica with a 135-mm lens; Tri-X film; 1/250 second at *f*/4; available light.

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Irving Penn; Rolleiflex with a 75-mm *f*/3.5 lens; Plus-X film; 1/2 second at *f*/11; available light.

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Philippe Halsman; Rolleiflex with a 75-mm *f*/3.5 lens; Supreme film; 1/25 second at *f*/5.6; available light.

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Philippe Halsman; Leica with a 50-mm *f*/2 lens; Tri-X film; 1/50 second at *f*/4; available light.

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Philippe Halsman; Rolleiflex with a 75-mm *f*/3.5 lens; Super-XX film; 1/100 second at *f*/6.3; daylight.

Page 24
Philippe Halsman; Fairchild-Halsman camera with a 210-mm *f*/4.5 lens; Super Panchro-Press, Type B film; 1/100 second at *f*/11; daylight.

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Philippe Halsman; Hasselblad with a 150-mm *f*/4 lens; Tri-X film; 1/125 second at *f*/5.6; daylight.

Page 25
Philippe Halsman; Hasselblad with a 150-mm *f*/4 lens; Tri-X film; 1/60 second at *f*/5.6; daylight.

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Philippe Halsman; Hasselblad with a 150-mm *f*/4 lens; Tri-X film; 1/125 second at *f*/5.6; daylight.

Page 25
Philippe Halsman; Hasselblad with a 150-mm *f*/4 lens; Tri-X film; 1/125 second at *f*/8; daylight.

Page 26
Alfred Eisenstaedt; Leica with a 50-mm lens; Tri-X film; 1/125 second at *f*/8; available light.

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Philippe Halsman; Rolleiflex with a 75-mm *f*/3.5 lens; Tri-X film; exposure for electronic flash at *f*/11; bounced electronic flash.

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Alfred Eisenstaedt; Leica with a 50-mm lens; Tri-X film; 1/125 second at *f*/5.6; available light.

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Philippe Halsman; Fairchild-Halsman camera with a 210-mm *f*/4.5 lens; Super Panchro-Press, Type B film; 1/10 second at *f*/11; daylight.

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Philippe Halsman; 4x5 Meridian with a 90-mm *f*/6.8 lens; Super Hypan film; medium yellow filter; 1/25 second at *f*/22; daylight.

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Philippe Halsman; Fairchild-Halsman camera with a 210-mm *f*/4.5 lens; Super Hypan film; 1/5 second at *f*/16; floodlight.

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Philippe Halsman; Fairchild-Halsman camera with a 210-mm *f*/4.5 lens; Portrait Panchromatic film; 1/5 second at *f*/5.6; floodlights.

Page 28
Philippe Halsman; Rolleiflex with a 75-mm *f*/3.5 lens; Super-XX film; 1/100 second at *f*/5.6; daylight.

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Philippe Halsman; Fairchild-Halsman camera with a 210-mm *f*/4.5 lens; Super Panchro-Press, Type B film; 1/10 second at *f*/11; floodlights.

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Bert Stern; 4x5 Linhof; Polaroid film; 1/4 second at *f*/16; fluorescent light.

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Alfred Eisenstaedt; Leica with a 135-mm lens; Tri-X film; 1/250 second at *f*/4; available light.

Page 29
Philippe Halsman; Fairchild-Halsman camera with a 210-mm *f*/4.5 lens; Super Hypan film; exposure for electronic flash at *f*/16; electronic flash.

Page 30
Philippe Halsman; Fairchild-Halsman camera with a 210-mm *f*/4.5 lens; Super Panchro-Press, Type B film; exposure for electronic flash at *f*/16; electronic flash.

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Irving Penn; Rolleiflex with a 75-mm *f*/3.5 lens; Plus-X film; close-up lens; 1/2 second at *f*/8; available light.

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Richard Avedon; Rolleiflex with an 80-mm *f*/2.8 lens; Plus-X film; 1/60 second at *f*/8; window light.

Page 32
Philippe Halsman; Rolleiflex with a 75-mm *f*/3.5 lens; Super-XX film; 1/50 second at *f*/11; 3 flashbulbs.

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Irving Penn; 4x5 Deardorff with a 150-mm lens; Ektachrome Daylight Type film; 2 seconds at *f*/22; available light.

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Philippe Halsman; Fairchild-Halsman camera with a 210-mm *f*/4.5 lens; Super Panchro-Press, Type B film; 1/10 second at *f*/11; floodlights.

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Philippe Halsman; 5x7 Graflex with a 255-mm *f*/4.5 lens; Ektachrome Type B film; 1/10 second at *f*/8; 3200K floodlights and 1 spotlight.

Page 38
Philippe Halsman; 5x7 Graflex with a 255-mm *f*/4.5 lens; Ektachrome Type B film; 1/10 second at *f*/8; 3200K floodlights and 1 spotlight.

Page 39
Philippe Halsman; Fairchild-Halsman camera with a 210-mm *f*/4.5 lens; Ektachrome Daylight Type film; exposure for electronic flash at *f*/8; electronic flash.

Page 39
Philippe Halsman; Fairchild-Halsman camera with a 210-mm *f*/4.5 lens; Ektachrome Daylight Type film; 1/10 second at *f*/5.6; daylight.

Page 39
Philippe Halsman; Fairchild-Halsman camera with a 210-mm *f*/4.5 lens; Kodachrome Type B film; 1/2 second at *f*/8; 3200K floodlights.

Famous Photographers Course

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Lesson 11

Children, weddings, and pets

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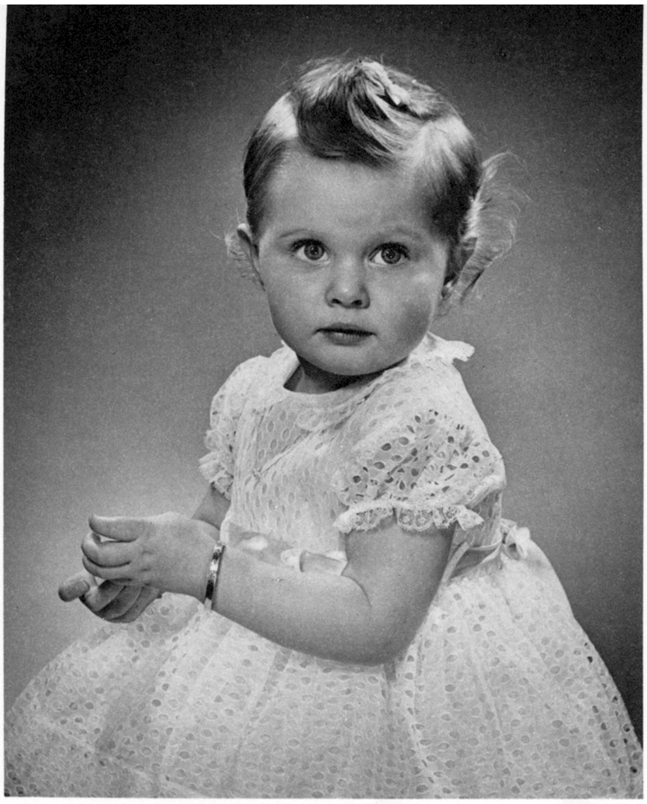
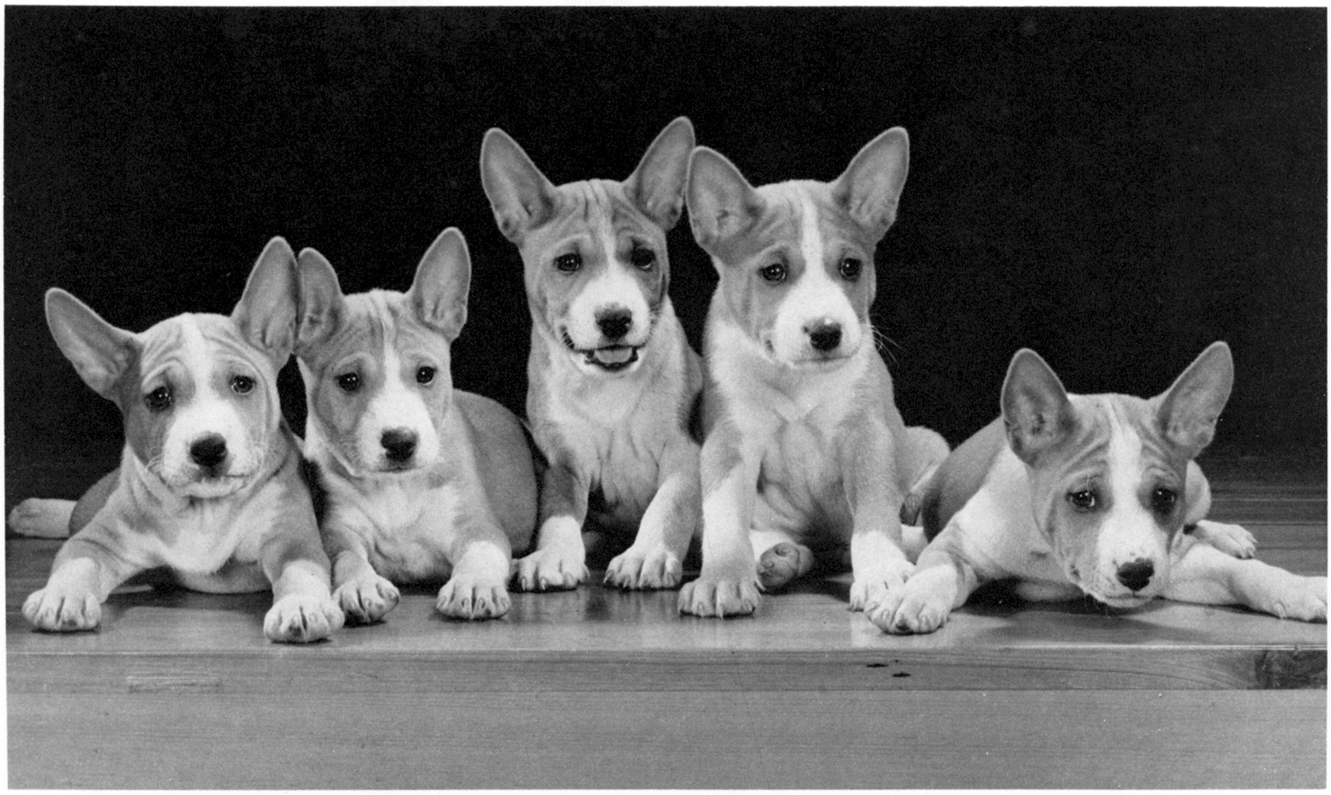


A sharp, clear, well-lighted picture that captures an appealing pose and expression–this is Harry Garfield's prescription for salable child photography. In this lesson we teach you methods for consistently achieving these qualities. For example, the intent, charming expression on the face of this little girl is no accident; it's the child's reaction to a story Garfield's assistant was telling off camera at the instant he tripped the shutter.

The most important picture in a woman's life is her bridal portrait. In these pages we demonstrate methods of posing and lighting to show both the bride and her dress to best advantage–as wedding photographer Bradford Bachrach did in this elegant full-length view.



How do you get five rambunctious Basenji puppies to "pose" for a picture like this? Animal photographer Walter Chandoha did it by placing them on a slippery surface which kept them from getting a secure footing and running away, and making a sharp noise that caused them to prick up their ears and all look in the same direction at the same time. You will learn these and other imaginative methods for making effective photographs of large and small pets in this lesson.

Pictures that everybody wants

Among the most popular of all picture subjects are the three we've grouped together in this lesson–children, weddings, and pets. Along with travel and vacation subjects, they provide the substance of millions of picture albums and slide shows. They are part of our individual photographic "history"–our camera record of family life.

All three of these subjects have something else in common, aside from their strong personal appeal. They provide excellent opportunities for you to take pictures you can sell–to make photography pay off as a part- or full-time activity. If you live in a small community, the major metropolitan markets for photographs may seem remote. But your next-door neighbor or the family down the street likes good, professional pictures of their children and will often pay well to get them. When their son or daughter gets married, a photographer is almost as essential as the wedding license. Animals are a part of the family, too, and anyone who has a favorite dog, cat, or other pet will treasure his "portrait." So, no matter where you live, you have a market for your skills close to home if you learn to photograph children, weddings, and pets in a professional way.

Child photography

We've devoted the greater part of this lesson to child photography–one of the most basic and appealing areas of picture-making. Probably there are more pictures taken each year of children than of any other single subject. Childhood is a fleeting state–children change and grow almost before your eyes. But a camera can capture the moments, expressions, and stages of growth that every parent cherishes. In skilled and sensitive hands a camera can record the magic of childhood, show the relationship of the child to other people, and to his own expanding universe. A smile, a laugh, a mood of wonder, sadness, surprise, or delight–these are the ingredients of the best pictures of children. Just as in good adult portraiture, the successful child portrait reveals emotion, personality, and character.

Children have strong human-interest appeal in the publishing and business world, too. Pictures of them are often used by newspapers, magazines, advertisers, greeting-card manufacturers, calendar publishers, etc., to catch the reader's eye and get a favorable response. Clearly, it's well worth your while to know how to handle this important photographic subject.

Your guide is Harry Garfield, who will teach you the methods he has worked out over many years of successfully photographing thousands of children in the studio and out. Garfield will emphasize the things he knows you need to know in order to produce good pictures of children that also are salable–pictures that will please the parents and commercial clients and bring them back for more.

Children are unpredictable–but you'll learn that child photography need not be. There are techniques that enable you to control your results. This is essential if you must produce an acceptable picture at every sitting, even if the child is shy, crying, or ill behaved when he arrives at your studio. By applying practical psychology, and using an assistant, toys, and props, you can obtain results that may seem little short of magical. These methods are explained and demonstrated in detail in this lesson.

The problems differ with children of different ages, so we've arranged this lesson to cover various age groups–very young babies, six-months-to-a-year-old babies, preschool children, older children, and teen-agers. As a professional–or a parent with growing children–you'll need to be able to cope with the entire range.

Even if your goal is just to take better pictures of your own children, these simple but very effective methods can help you achieve fine results. And if you want to sell child portraits, they can get you off to a good start toward success in this lucrative field.

Wedding photography

There is more than one important aspect to wedding photography. First, you must know how to produce a portrait of the bride in her wedding dress which makes both look as beautiful as possible. To accomplish this, you'll often need to use the methods of idealizing the subject you studied in the portrait lesson, plus additional techniques we'll demonstrate here.

Also, you may be asked to produce an album of pictures that document the entire affair–preparations, wedding, and reception. This so-called "candid" coverage [actually, many shots must be carefully set up] is a kind of photojournalism–a picture story of one of the most important events in the life of two people.

Yet another aspect of wedding photography is shooting posed group portraits at your studio or before the wedding reception–the entire wedding party, for example, or the bride and her attendants, the bride and groom together, etc.

To give you the practical instruction you need to succeed in this field, we've invited a distinguished wedding photographer, Bradford Bachrach, to participate as a guest expert. He will demonstrate how to light and pose a bridal portrait in color and black and white, with examples of the pitfalls to avoid. Then he'll give you detailed directions for planning and shooting a complete wedding coverage that will please the bride and groom.

If you shoot an ordinary portrait and anything goes wrong, your problem is relatively simple. Apologize and ask permission to reshoot the picture at your expense. However, when you photograph a wedding, there is no second chance. For the girl, this is the biggest day of her life. The pictures she wants are a vital part of it. If you miss them, you have deprived her of something she cannot replace.

That is why we give this warning: If you cannot photograph a wedding with confidence and skill, please don't try. Too much is at stake, not only for the bride, the groom, and their families, but for your own reputation as a photographer.

How do you get started, then? We recommend that you acquire experience photographing the weddings of friends and relatives as a *supplementary* photographer. Do not let them depend only on your coverage.

Photographing pets

To teach you the basic skills of portraying cats, dogs, birds, horses, and other pets, we have invited the participation of another guest expert–Walter Chandoha. He is a world-famous animal photographer, whose striking and animated pictures have appeared on thousands of magazine covers, calendars, greeting cards, newspaper and magazine picture pages, picture books, and television shows.

Photographing animals, you'll learn, is similar in some respects to photographing young children. Your subject is not under your direct control and will not respond to verbal instructions. Yet there are many things you can do to get the poses and expressions you want. Chandoha will teach you these fundamentals as well as demonstrate how to light animal pictures and solve special technical problems.

To succeed in any of the three areas we cover in this lesson–photographing children, weddings, or pets–calls for skills that may be new to you. Particularly with animals and children, patience and resourcefulness are basic requirements. You'll need to practice applying the methods you study to a wide variety of picture-taking situations. Remember, there is no substitute for the experience you gain solving problems with different subjects in front of your lens. But the practice is worthwhile and the skills are valuable. Both from the standpoint of personal satisfaction and money, this lesson can be among the most rewarding in your entire Course.

Child photography

A great many of the principles we've already demonstrated about the portraiture of adults also apply when you work with children. However, some aspects of child photography are quite different from the problems you encounter with grown-ups. Before going into equipment and techniques, let's take a broad look at what's special about child photography.

In the first place, of course, you enjoy a great advantage. Children, by and large, are just about the most photogenic and appealing of all subjects. The many moods of childhood–from tears to joyous laughter –are rich material for the camera. If you handle children properly, they usually tend to be less camera shy and self-conscious than adults, making it easy to get spontaneous, natural pictures.

On the other hand, you can't say to an infant, "Hold it!" or "Please turn your head a little more to the right." You can barely hope for much success in saying it to a two-year-old. Rather than attempting to *direct* a small child to assume a pose or expression, you must *do something* that prompts him to react as you want him to.

The psychology of child portraiture

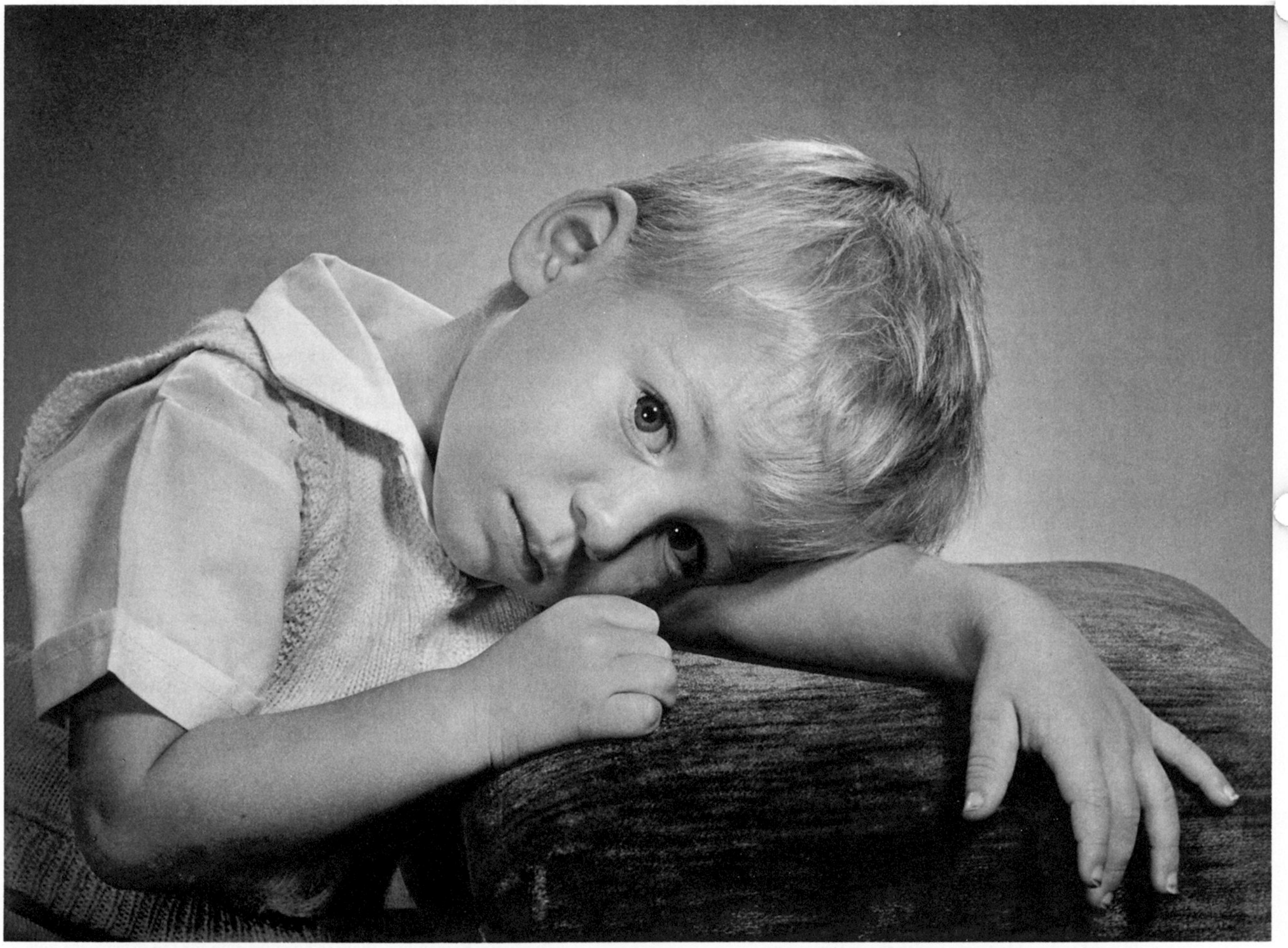
A liking for children and an ability to get along with them are essential if you are going to make good photographs of them. These qualities can't be taught, but we do have some general advice.

If a child approaches you to make friends, you can almost be sure of a good sitting. But if he doesn't come to you, don't run at him or force yourself on him. You may scare him so much that you won't be able to make friends, and your job will be much more difficult.

Never impose on a child's dignity. But, on the other hand, once you've made friends with him, don't stand on your own. Be uninhibited and have fun if you want a happy picture.

Remember that each child is an individual personality, just as is each adult, and adjust your behavior accordingly. Is the youngster responsive or shy? Will he willingly take something from your hand? Does he smile and laugh easily? Does he become intently absorbed in a toy or a picture book? Look for expressions that are characteristic of his personality and try to catch these in your pictures.

Parents like serious pictures of their children as well as smiling ones. You can sometimes get them by shooting during the quiet period after a noisy and active peak. Often the child's expectant look, as if to say, "What shall we play next?" is exactly the expression that the mother and father like best.



Spontaneous expressions and poses are best in the studio as elsewhere. This young man seemed to be getting a little tired toward the end of a shooting session, and he had learned that he could relax while Garfield changed film. "Don't bother him," Garfield told his assistant during one such rest period. Before the child was aware of it, the photographer had caught his pensive expression.

In child photography, the assistant's role can be second only to that of the photographer. Although many photographers of children work alone, a good assistant can make your work much easier.

The assistant's most important job is to entertain and amuse the child–not only to keep him happy during the sitting, but to bring out the delightful expressions that make the most effective portraits. The assistant must have an endless fund of games, stories, funny faces, animal noises, etc. Obviously, he [or she] must love children and be uninhibited about entertaining them. Another way an assistant can help is in keeping the child's clothes neat.

Garfield's favorite assistant is his wife, Helen. With many child photographers, a wife is an important part of the team. If your wife can't assist you, or you don't have one, perhaps you can find a friend or relative who is good with children and willing to help out. Otherwise you may be able to call on the mother or father of the child. [However, an assistant trained to work with you is much the better choice.]

If you're working alone, you can have much more freedom to move around if you use an extra-long cable release. Cable releases are available in lengths of up to thirty feet or even longer.

Lighting for children

There are two points to bear in mind about lighting for children: [1] *Keep it simple and flexible*, and [2] *keep the contrast low.*

Simple, pleasant lighting usually produces a more salable picture, and it also makes it easier for you to photograph the child. On the following pages we demonstrate several lighting methods. They all have one thing in common–they give good results, whether the child is facing the camera, turned three-quarters to left or right, or in full profile left or right. With highly directional and contrasty lighting, you'd have to adjust your lights every time the child turned his head –and that's just not practical with an active youngster.

Low-contrast lighting gives soft, open shadows and a gentle effect that most people find appropriate in portraits of babies and young children. This doesn't mean you can't take good pictures with lighting that is harsh and dramatic. But for studio work for customers, we recommend relatively soft lighting–about 2 to 1 or 3 to 1.

As children get older and their faces mature, a more "adult" type of lighting becomes appropriate. At some point–usually when a boy or girl reaches the early teens–you should use a lighting that is about the same as you'd employ for an adult.

Shooting children out of doors often leads naturally to active, happy pictures. Garfield played tag, hide-and-seek, and finally peek-a-boo with this girl. Just as she bobbed out from behind a tree trunk he shot the picture. The pleased expression reflects the way she really feels; it is not something that the photographer could command her to assume.

"Never *tell* a child what to do," says Richard Avedon. "Let the child behave naturally, without coaching. However, sometimes you can set up a situation that will unfold spontaneously and lead to good pictures. For example, give the child an interesting animal or toy to play with, or put a new baby into the arms of an older brother or sister, as I did when I took this photograph of President and Mrs. Kennedy's daughter, Caroline, and their infant son."
[Courtesy *Harper's Bazaar*]

Equipment and props for photographing children

Just as in adult portraiture, almost any camera and lighting equipment can be used to make good pictures of children. However, if you decide to do much photography of children you eventually may want to acquire equipment that is especially well suited for this kind of work. Here are some considerations to guide you.

The camera

The best camera for child photography is one you can handle quickly and easily, and that enables you to take a number of exposures in fast succession. The reason for this, of course, is that children often are quick in their movements and changes of mood and expression. You may miss many good pictures if your equipment is cumbersome.

Many child photographers prefer a twin-lens reflex camera putting a dozen 2 1/4x2 1/4 negatives on 120 roll film. It is compact and mobile enough for hand-held shooting, but also can be conveniently used on a tripod. They also like this camera's continuous and upright viewing image, with no temporary blackout at the instant of exposure. Held in normal shooting position at waist height, it shows things from a child's viewpoint. With an eye-level camera, by contrast, an adult usually must stoop or squat to show a child straight on. The 2 1/4x2 1/4 negative is big enough for limited negative retouching. However,there usually is little need for negative retouching because young children generally have smooth, unblemished complexions. [Negative retouching is demonstrated in a later lesson.]

If you prefer through-the-lens viewing, you might choose a single-lens reflex camera that uses roll film. Except for the differences in viewing systems, it offers similar advantages to the twin-lens reflex.

For candid available-light shooting, a 35-mm camera with a fast lens is probably your best choice. The ability to make thirty-six exposures without reloading can be a great blessing when you're trying to catch a child's spontaneous expressions or record his lively activity. Whether you choose a single-lens reflex or rangefinder model is a matter of personal taste.

If you decide to concentrate on the more formal type of studio portrait, you might prefer a larger camera, exchanging some mobility for a bigger negative. For example, Garfield likes a 2 1/4x2 1/4 twin-lens reflex for his location shooting, but often uses 4x5 equipment in his studio [sometimes fitted with a special back to accommodate 3 1/4x4 1/4 roll film].

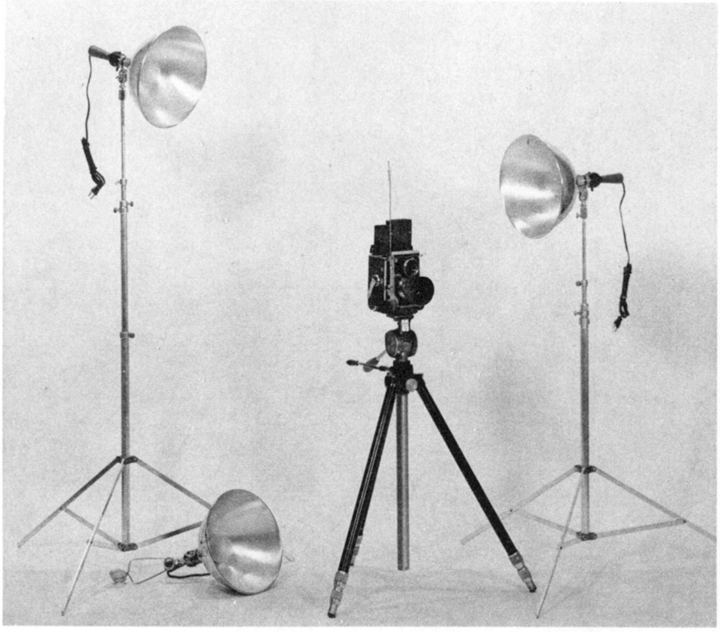
If you're making portraits to sell, there's a particular advantage to a large negative. You can use contact prints as "proofs" from which your customers can make their final selection, thus saving yourself the time and expense of preparing enlargements at this stage.

Lighting equipment

Electronic flash is the type of photographic lighting preferred by most professional child photographers. Its ability to freeze motion is a great asset when your subject is as restless and quick moving as a child. Also, it is a cool light, and therefore less uncomfortable for the subject than floods and spots. When you're taking pictures of babies, in particular, this is an important advantage.

An electronic-flash outfit such as the one illustrated here is relatively costly. Even though you plan to acquire speedlight equipment eventually, you may need to begin with a simpler, less

A simple, versatile three-flood outfit

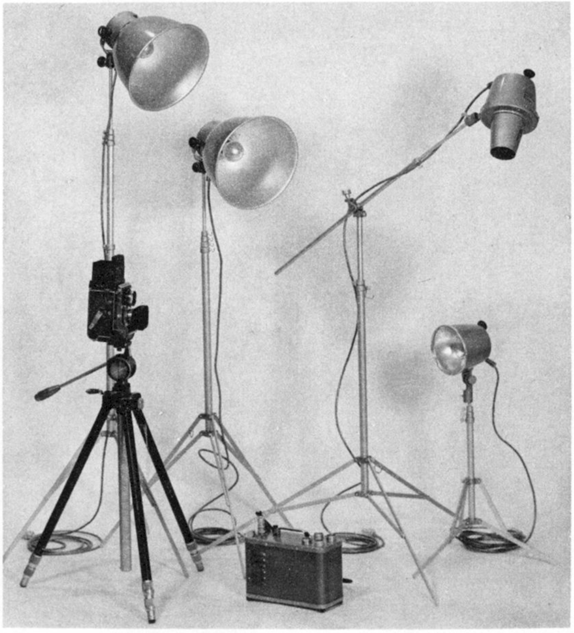


For someone starting out to do child portraiture, we recommend this inexpensive but versatile outfit. You can use it in a studio to create almost unlimited lighting effects, yet everything is lightweight and portable enough to carry along when you shoot on location, in the child's home.

The lights are standard photoflood bulbs in metal reflectors. Two of the floods are mounted on lightweight telescoping stands that take up very little space when collapsed and folded. The third is attached to a clamp so that it can easily be placed near floor level [clamped to a low rung of a chair, for example] and pointed toward the background.

The twin-lens reflex camera is mounted on a sturdy tripod with an elevating head and is equipped with a lens shade and cable release.

A basic electronic-flash outfit



For someone going into child photography as a profession, we recommend a studio electronic-flash outfit with a minimum of four units, as illustrated. The lights, from left to right, are two units in standard reflectors and mounted on standard light-stands. You would use these as your mainlight and fill. Next is a stand equipped with a boom. The electronic flash at the end of the boom is designed to give a narrow, spotlike beam. It is equipped with a snoot to narrow the beam even more. You would use this unit as an accent light, especially for adding highlights to hair. At far right is another unit with a spot-type reflector mounted on a low stand and designed to serve primarily as a background light. All of these units are equipped with modeling lights that show the lighting effect the flash itself will give.

expensive outfit. A few photofloods, reflectors, stands and clamps will serve nicely as a starter. An economical but versatile three-flood outfit also is illustrated.

Accessories and props

A good sturdy tripod is important. Because children come in such a variety of heights, a tripod with an elevating head [one you can raise or lower by turning a crank] is best. An exposure meter, a lens shade, and a long cable release also are key items.

A plain white background is the most generally useful for child portraiture. As you saw in the previous lesson, you can control its value by the way you light it. Garfield often uses seamless white paper or a white-painted studio wall. Avedon sometimes carries a white sheet with him for location shooting.

For seating and posing small subjects, we recommend the following items: a bridge table, a footstool or low bench, and a few photogenic chairs. The bridge table is used for babies and small children up to the age when they start walking. The footstool or bench is for seated poses of older children. The chairs have varied uses, as we will show.

Toys and gadgets

One of the most difficult problems is keeping the child interested while you take his picture. Unlike the adult who wants the picture–or an older child whose parents have told him *they* want it–youngsters up to at least the early school years have little or no incentive for obediently sitting for you. You and your assistant must keep them occupied and entertained.

One of the best ways of doing this is with appealing toys and props. An accompanying photograph shows some of the items that Garfield most often uses in his work. He has tested them and found them successful with many hundreds of small children. They can be divided into three types.

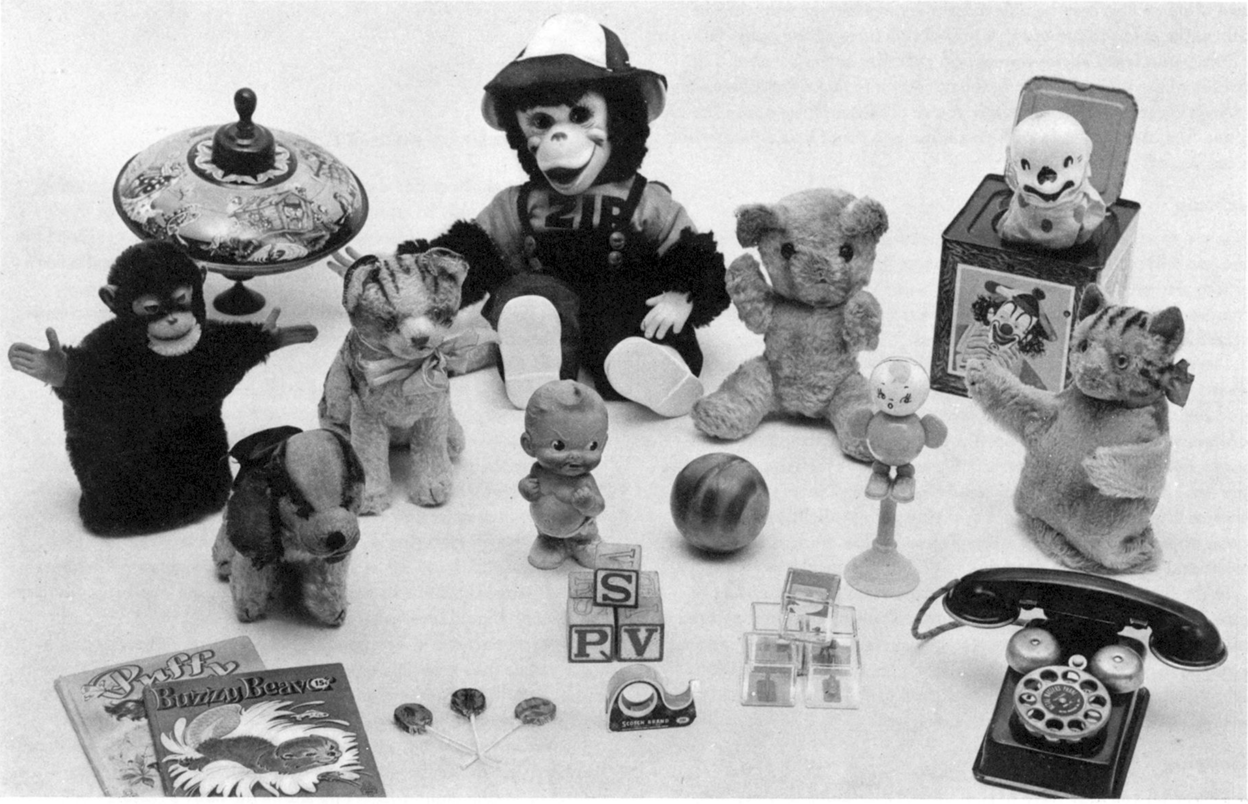
First, there are toys which the child plays with and *which may appear in the final picture*. A good example is alphabet blocks. A variety of these in different sizes will come in handy. The clear plastic type are often preferable, since they photograph less obtrusively than solid colored ones. Naturally, any toy you allow to appear in the picture should not be soiled, chipped, or broken.

A second class of toys are those which may appear in the picture area but *are later cropped out*. One example is a large musical jack-in-the-box. Your assistant can wind it and then stand with it near the camera or wherever you want the child to look. Almost inevitably, when the jack pops out, the child will laugh–and you can catch his delighted expression.

A third category of toys and props are those *which the assistant uses off camera* to trick the child into good poses and expressions. Your assistant can work out a good deal of very successful fun and nonsense based on such props.

The best way to use these aids is to start off with the least exciting and gradually work up to the ones that are irresistible. Otherwise, you may reach a climax too soon, and thereafter the child will quickly become bored and restless. For instance, a lollipop is one of the most appealing things you can offer to children. But if you bring it out too early in the sitting you may find you are through for the day.

Good toys and props for child photography



Here are excellent toys and props for amusing young subjects and evoking good poses and expressions. They include a large musical top and a musical jack-in-the-box, a variety of attractive stuffed animals, hand puppets, alphabet and clear plastic blocks, picture books, lollipops, a toy telephone, and Scotch tape. A little strip of the latter on a small child's fingers will keep him absorbed for minutes. Always choose safe, harmless toys, of course. Stuffed animals are good, but avoid metal toys with sharp corners. With very young children, never give them anything small enough to swallow. Toys that show in a picture should be clean, unbroken, and attractive looking.

Photographing babies from birth to six months

Among the most important pictures you can take of a child are those that show him during his first months. The sooner after birth the first picture is taken, the more value it has to the parents. It is not only the novelty of the very young baby that makes this so–it's also the extremely rapid changes that take place soon after a child is born.

Parents cherish a record of this wonderful growth, and it's worthwhile for a professional child photographer to learn the special methods that make such pictures possible. However, it's not easy to take good pictures of very young infants. They pose some unique problems. Let's look at these problems and how you can solve them.

Hospital regulations

With a newly born child, the very first thing to find out is whether or not you can take pictures at all. Hospital regulations vary. For example, some hospitals allow no photographers outside the immediate family or friends. Others may allow any photographer to shoot pictures if the parents request it.

You must find the answers to other important questions, too. Can you use flash? Will the nurse hold the baby up behind the nursery viewing window so you can get a better shot? Will you be allowed to go by yourself to take the pictures or must you be accompanied by the child's father or some other close relative? Can you arrange to go into the mother's room for a shot of the baby being brought to her by the nurse, or of the mother and baby together?

You must contact hospital officials for permission and to find the answers to these questions. If you have been doing child photography for some time and built up a reputation for quality and honesty, your local obstetricians may be able to help arrange things when one of their patients has requested you to shoot pictures of her baby. Of course, make friends with nurses and orderlies at the hospital. The attitude of the nurse on duty in the nursery can make the difference between success and failure when you're photographing a two-day-old infant. She can cooperate with you while you shoot half a dozen shots, or cut you off with one.

Lighting

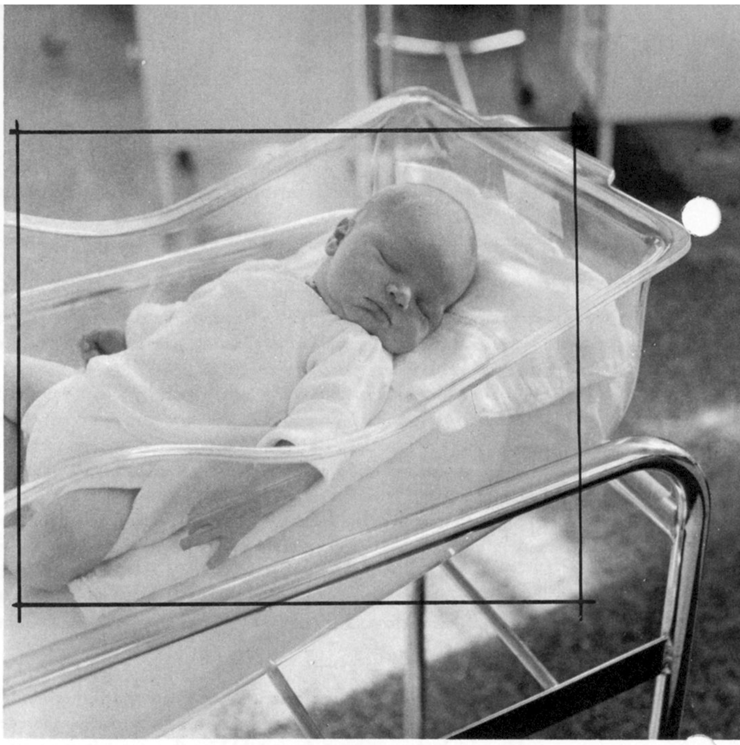
If its use is permitted, a portable electronic-flash unit or standard flashgun will make things easier and surer for you. Otherwise, you'll have to rely on available light. Use a 35-mm or roll-film camera with a moderately fast lens, load up with a fast film, and be prepared to make the best of whatever light you find.

The nursery, as seen through the viewing window, usually is well lighted during visiting hours, and you'll probably be able to shoot a good hand-held exposure. Try to take an exposure reading beforehand, if possible, and have your camera's exposure controls preset. Focus precisely on the infant's face–that's the important detail here–and hold your camera as steady as you can. Shoot as many pictures as permitted. With luck you may get a smilelike grimace, a yawn, or the angelic look of a sleeping baby. But if the infant is awake and crying, there's nothing to do but go ahead and shoot.

In the mother's room you may be able to control the lighting to some extent by arranging bedside lamps. The white or light-colored walls of most hospital rooms make good surfaces for bouncelighting, if you have permission to use flash. Don't try to set up any tricky lighting effects. Simple, even illumination of the mother and child is your wisest choice under the circumstances.

Cropping

In a hospital you may have to shoot in surroundings that are busy and distracting, and you may not be able to get as close to the baby as you'd like. A moderately long lens can help by giving you a larger image and cutting out surrounding details. Another solution is to compose the picture with the infant close to the center, then crop away any extraneous matter when you make the final print.



Garfield made this shot through the viewing window in a hospital maternity ward, using available light. Knowing he would not be able to employ flash, he chose a twin-lens reflex camera with a fast lens and loaded it with a high-speed film. He was able to get the duty nurse to cooperate by raising some window shades to let in more light. With the camera hand-held, he took the picture at 1/30 second and *f*/5.6, focusing carefully on the infant's face. The markings indicate how he cropped to get the final picture.

When the baby comes home

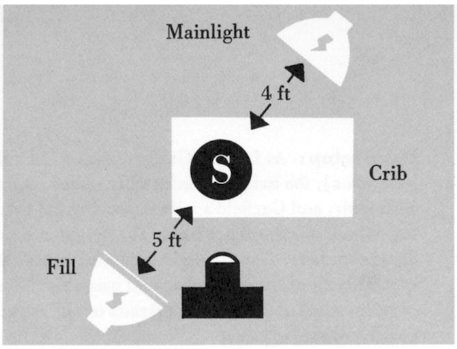
After a stay of about five days in the hospital, the baby and mother usually come home. In many cases this may be the first time that pictures can be taken. Also, it offers a wonderful chance to record the spontaneous reactions of older children seeing the baby for the first time. As a child photographer, don't miss these excellent shots.

With the baby at home, you are in a much better position to create good picture situations, select the right background, and choose whatever lighting you prefer.

A very small baby, unable to raise his head or arch his back, usually is best photographed in a crib or bassinette. Follow this procedure:

1. Place the crib near a window in bright but diffused light [*not* direct sunlight]. You'll have better illumination for shooting and the window light may produce relatively large highlights that emphasize the infant's eyes attractively. You might also use bouncelight, or a mainlight and diffused fill as shown in the accompanying diagram.
2. Arrange the blankets and spreads neatly, but don't smooth them out. Things should look natural.
3. Stand near the baby's head and shoot down on him from a high angle rather than from his own level at the side or the end of the crib. Avoid shooting up at the chin and nose. The picture at top right on the facing page shows an angle that is flattering for most infants.
4. When you print the picture, crop it so that the baby's body and head are vertical or diagonal rather than horizontal–this makes a more interesting composition and shows the baby's features better. [To see the effect of the final print, turn your textbook so that the cropped section of the crib picture is vertical.]

Another way to pose a small baby is on his stomach with his head turned toward your camera. You stand to the side and position your camera about level with the baby's face. This angle minimizes



foreshortening of the body even if you're shooting close.

As the baby grows older, many of your best pictures will be the candid shots you take of his daily routine–showing him having his bath, being dressed or fed, going for his first outing in a baby carriage, etc. Available light or daylight often has a beauty and naturalness that's best for pictures of this kind. Be prepared to shoot many exposures to get a few that are just right; catching an infant's quick, unpredictable motions with a relatively slow shutter speed calls for patience and good timing. Another good type of lighting for candids is the gentle, even illumination of bounce flash or flood.

How to shoot a 'raised-head' portrait

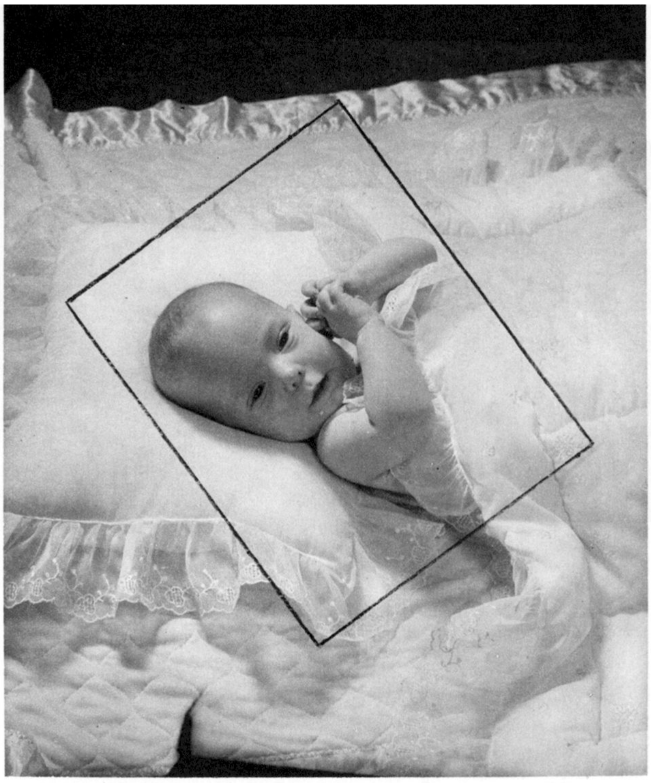
With babies up to the age of about six months, here is a method that often gives a good portrait. It can be set up in the home or in a studio.

First, place a card table a few feet from a plain background–a wall, a sheet, or seamless white paper. Then put a soft blanket across the top of the table. Arrange it to hang neatly and evenly across the front, and smooth it out.

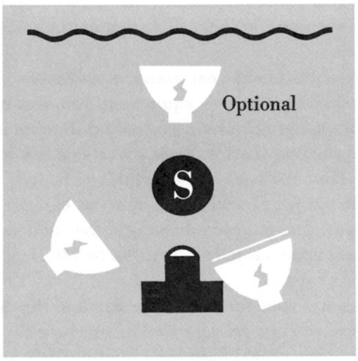
Place your lights as shown in the accompanying diagram: a mainlight at 45 degrees left, a fill-in light close to the right of the camera, and–if you wish to illuminate the background–a third light concealed behind the table.

Now have the mother place the baby, stomach down, in the center of the table and cover him with a second blanket, from about the small of the back on down. Bare shoulders and arms are appealing, and usually the child should wear only diapers for this type of portrait.

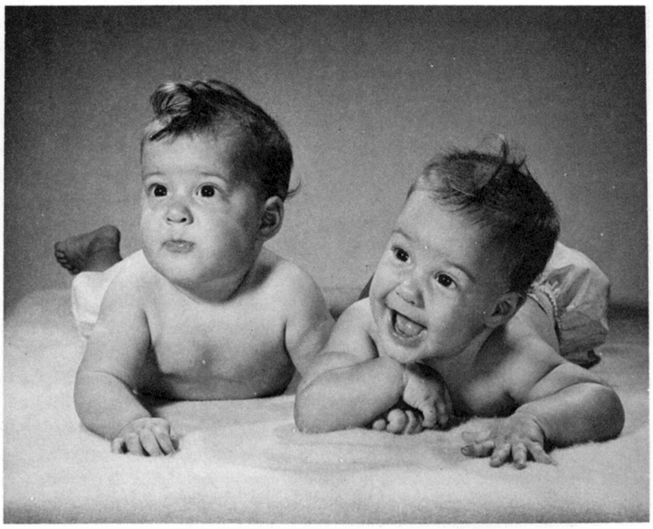
Focus your camera and get ready to shoot. Have the mother or your assistant stand where you want the baby to look and make an attention-getting sound, sing, or use a rubber "squeaker" toy to blow air gently on the baby's face. Usually, the baby will raise his head and even push his chest and shoulders off the blanket for a better look. He may be able to hold this pose for only a few seconds, so shoot fast. Let him relax, and then try again. Keep shooting as long as he's happy and interested.



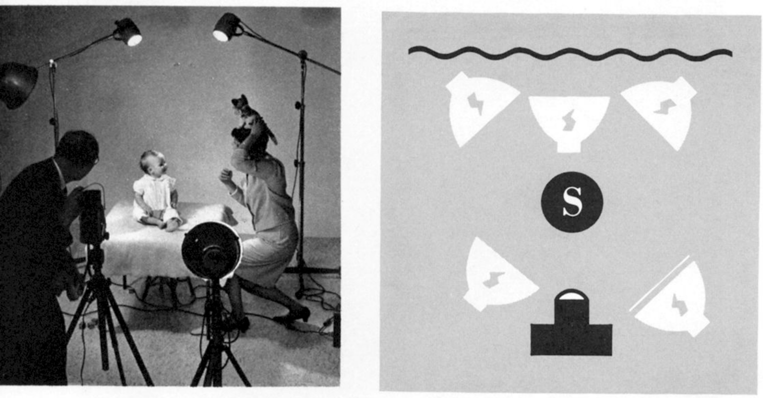
The diagram at top left shows a good position for lights and camera when you take a portrait of a baby in a crib. The crop marks on the picture above show how you might print the resulting photograph if you wanted the baby diagonal.



Twins are doubly difficult to photograph, but Garfield got them both to look in the same direction at the same time. If a baby doesn't like lying on his stomach, try one of the other poses described in the text.



When shooting a raised-head portrait, be sure you don't show a foot sticking up in the background, as happened here. Keep the baby's feet covered by a blanket.



Basic setup: At far left, Garfield is seen behind his camera [a twin-lens reflex], the baby is comfortably seated on the blanket-covered card table, and Garfield's wife is keeping the baby happy by letting a toy animal topple off her head. The height and position of four lights are shown here. The backlight is hidden behind the card table. At left is a diagram of the setup. Garfield uses this "X" setup, or variations of it, for most of his studio portraits of children from about six months to twelve years.

How to photograph a year-old baby

When a baby reaches the age of six months or a year, the parents may decide to bring him to the studio for his first portrait. At this age, children are very responsive to stimuli, but very little so to direction. The tested portrait techniques that we demonstrate here are based on this fundamental fact. These methods may not be absolutely foolproof –no method can guarantee success–but they will help you produce pleasing, salable portraits.

For children in the six-months to one-year group, a card table covered with a solid-colored blanket is basic equipment, just as it is for raised-head portraits of younger children. The only difference is that now the baby is old enough to sit erect. Place the table a few feet away from a plain wall, so the baby's shadow won't fall on it, and you'll have enough space to put your background light out of sight behind the table. Locate your camera approximately at the child's eye level. When you make a final print, crop the picture so that the legs or corners of the card table don't show.

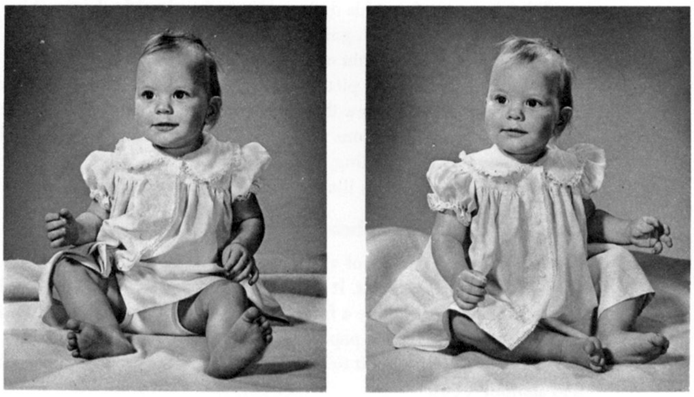
Lighting: Electronic flash was used for this demonstration. But, as with raised-head portraiture, you can get very similar results with floods and spots. Don't use conventional flash for a multiple-light setup like this because it takes too long to change flashbulbs between shots.

Study the photograph of Garfield's studio and the lighting diagram above. They show a good lighting arrangement for studio pictures of young children. The arrangement uses five lights: a mainlight, fill, two accent lights, and a background light. Here the mainlight is placed at a 45-degree position at the camera's left. It is about four feet from the subject and somewhat higher than the baby's head. The fill is located close to the right side of the camera. It is farther from the baby and lower than the mainlight. *We strongly recommend using a diffusion screen on the fill.* Adjust the fill to obtain low-contrast lighting. Shadows should be soft and open–just strong enough to model the head and body gently.

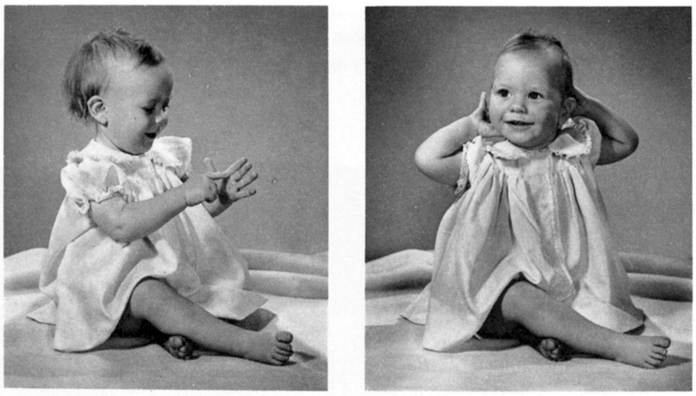
The two accent lights–one at left, one at right–are on booms. They have narrow reflectors that produce a narrow spotlight type of beam, and are used to highlight both sides of the baby's head.

The background light is on a low stand and hidden behind the card table. It is tipped up toward the wall behind the baby and adjusted until the background is just slightly darker or lighter than the flesh tones. We call this "X" lighting because of the "cross-corner" positions of the mainlight, fill, and two accent lights. It permits you to shoot with the baby's head turned in almost any direction, yet is more interesting than a very flat light would be.

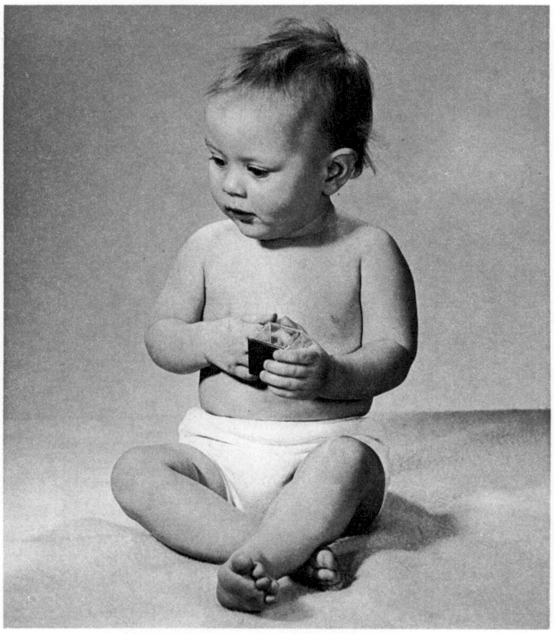
The rights and wrongs of posing a baby



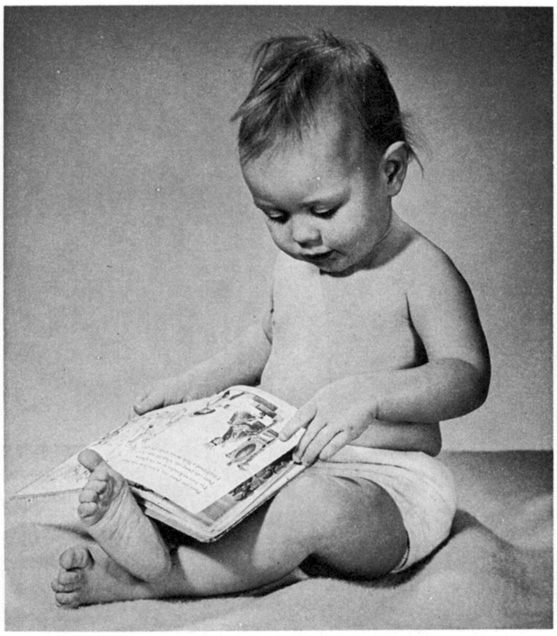
[*Left*] Five common posing faults appear in this one picture. [1] The baby's feet are too far apart. [2] The arms and hands are too far apart. In combination, faults 1 and 2 make an awkward, sprawled-out pose. [3] The legs are pointed directly toward the camera, exaggerating the size of the feet. [4] The shoulders and body are too square-on to the camera. [5] There's an unattractive display of diaper. [*Right*] Simply bringing the baby's feet together and turning them away from the camera improves the pose. Your assistant may have to do this–gently but firmly–several times during the course of the shooting. But the arms are still in random positions that could be improved.



[*Left*] This pose is much better. Notice the legs and feet–with one foot tucked under the other leg. Many children seem to like this position–they usually hold it for some time. The dress is arranged attractively, revealing just one leg up to the knee. To get the child to put her hands together, the photographer stuck a little cellophane tape around her left index finger. Removing it becomes an interesting problem for the child, and the tape doesn't show. [*Right*] Cellophane tape is the secret here, too. This time it was lightly attached to the back of the baby's neck. You can apply a small bit of tape on a cheek, a knee, an elbow–or wherever you want the baby to put his hands. As the baby reaches for the tape, your assistant should perform some surprising antic. The resulting shot will often combine a good pose with a lively expression.

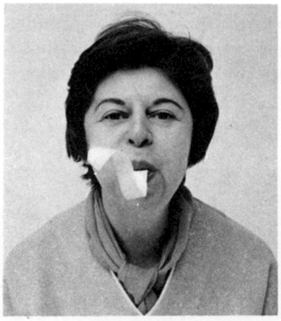


Another way to get a baby to put his hands together is to give him something interesting to hold. A small plastic block does the trick here. Transparent, colorless plastic is good because it's inconspicuous. Another simple but effective toy is a metal 35-mm film container with a screw-on cover. Put a penny or marble inside and you have a rattle that will fascinate a small child. It is better than a regular rattle because it's smaller and less conspicuous. A toy that calls attention too strongly to itself detracts attention from the baby.



A picture book is an effective prop because it can absorb the child's attention [even if only for a moment or two] and gets him to gather together legs, arms, and hands in a well-organized pose. Don't use just one prop or toy during a sitting–try several.

1



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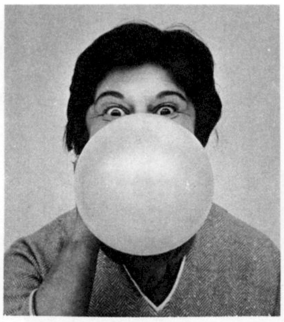

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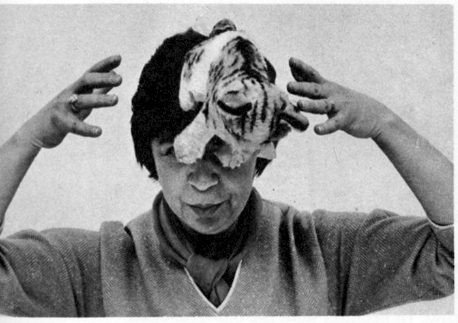

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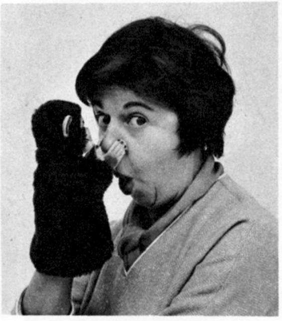
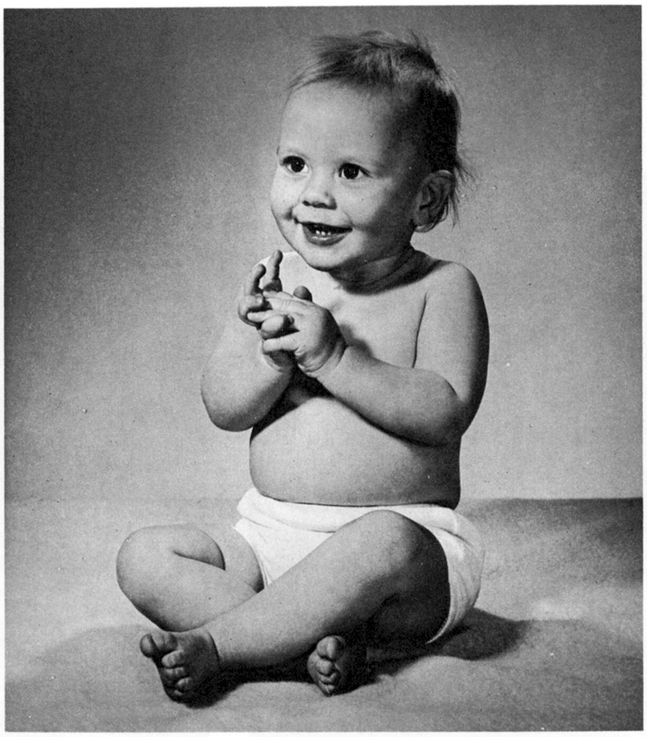


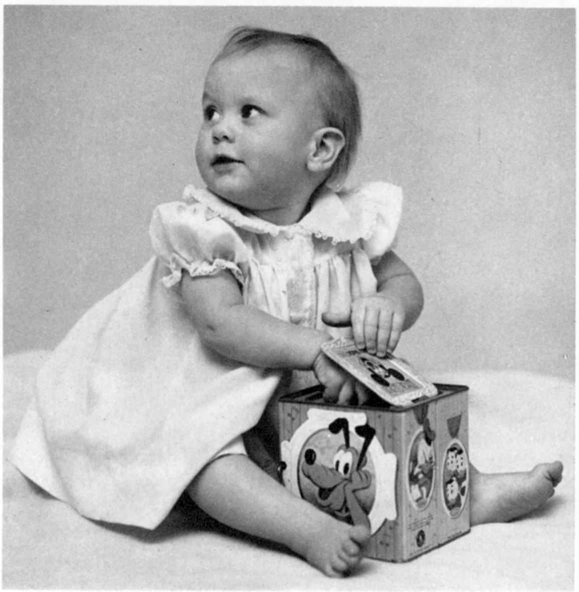
Why a good assistant is worth her weight in gold

It takes imagination, enthusiasm, and a lack of inhibition to be a good assistant when photographing babies. Here are some tricks that are highly effective: [1] Hold a strip of paper in your mouth and blow it so it flutters. [2] Blow up a balloon and then suddenly let the air escape. [3] Let a stuffed animal fall off your head. [4] Have a hand puppet play mischievous tricks. All these stunts and games need to be done with gusto and accompanied by much noise–whistles, whoops, and handclaps. Have fun yourself–and make it fun for the child.

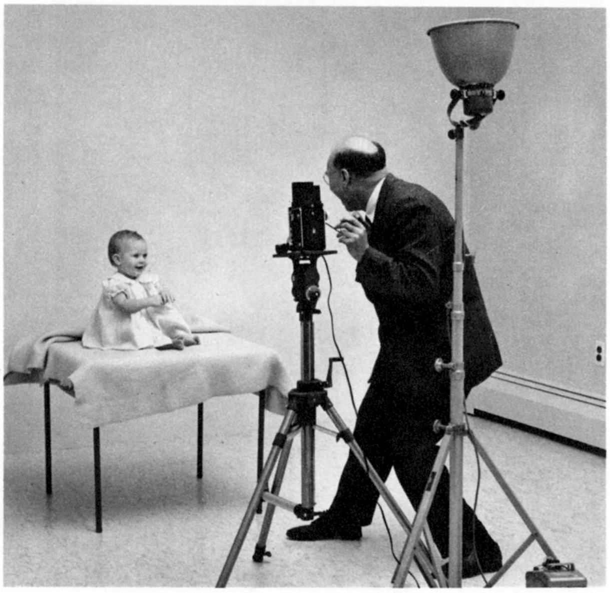


The reward for all this activity is a happy, entertained child–and perhaps a delighted expression such as the little girl shows here. Notice that the baby's legs are crossed, her hands together, and her body turned slightly away from the camera–a pleasing pose. It all looks very spontaneous, but the photographer's methods made it happen.

Bouncelight is ideal for children's portraits



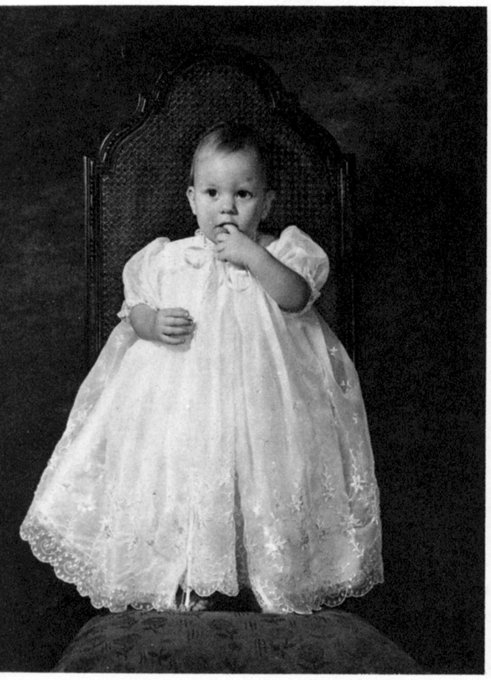
The soft, natural look you get with bouncelight seems to emphasize apple cheeks and dimpled elbows without producing harsh shadows. It's easier on the child, too, than is direct flood or flash. Owing to the uniformity of the light, the child's body and head can be evenly illuminated, though each is turned in a different direction, as in the picture above.

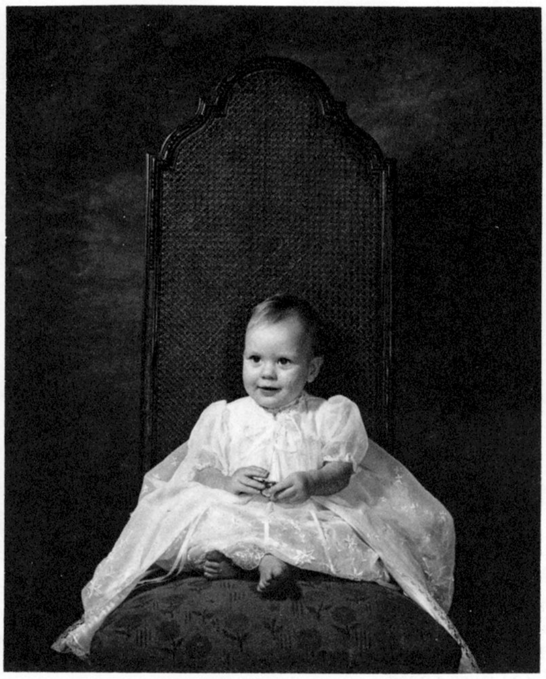


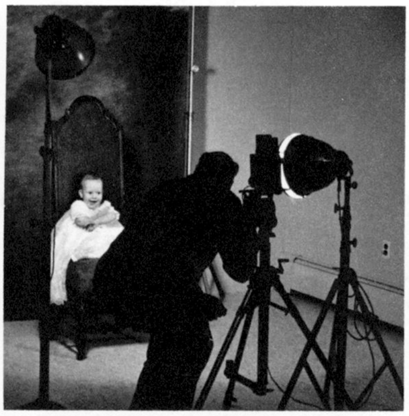
This is the setup. Only one light is used here–placed *behind* the camera and pointed at the ceiling. Don't bounce the light from a point directly above your subject or you may get unpleasantly deep shadows. Bouncelight is most practical in a fairly small room with white walls and ceiling.

Try this effective two-light arrangement

Below is a two-light setup you can use when you want simple lighting with good modeling. The mainlight is placed in a 45-degree position. Near the camera is a fill-in light softened with a spun-glass diffusion screen, and adjusted to give a lighting ratio of about 3:1. The background is a painted "flat."

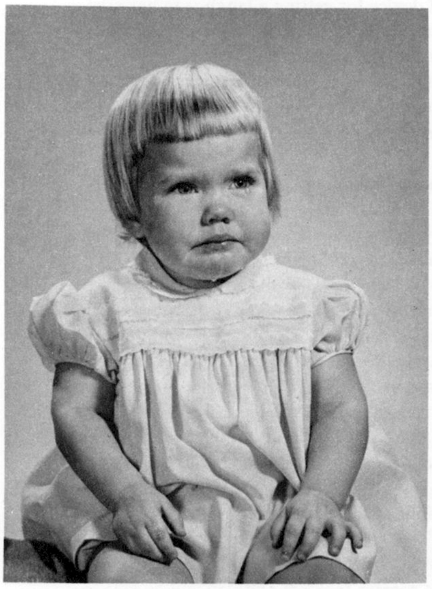




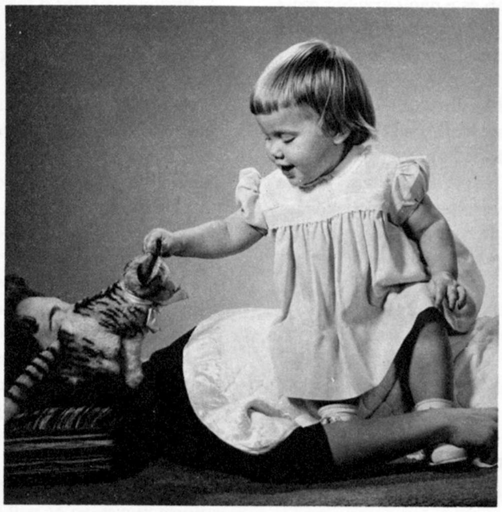


A baby's white gown photographs dramatically against a dark background with this type of lighting. In keeping with the old-fashioned formality of the dress, Garfield has posed the girl on an elegant chair, and photographed both a sitting and a standing pose.

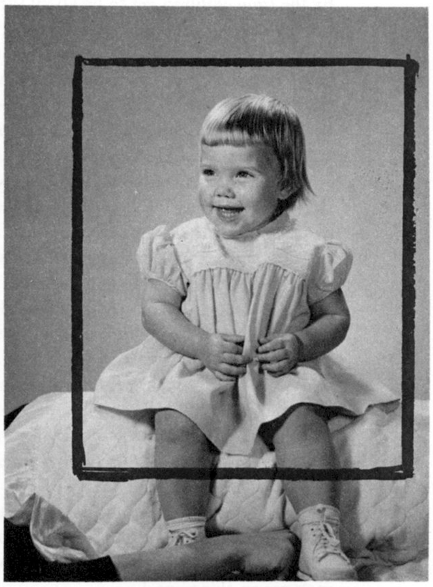
How to make a child stop crying



The unhappy or crying child is one of the most difficult problems you'll have to face. Sometimes, as was the case with this little girl, nothing you say or do will cheer her up. The child wants to cling to her parents.



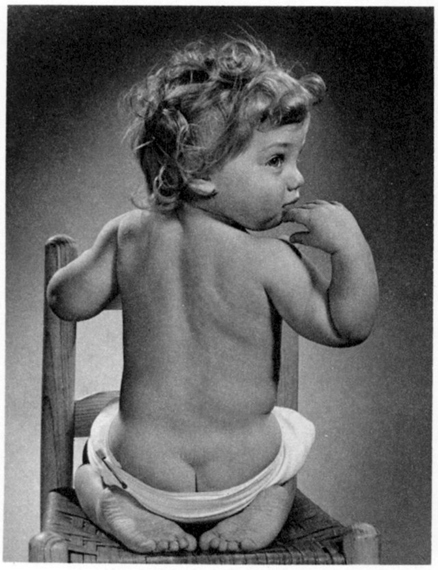
Here's an ingenious solution: Place the child on her mother's or father's stomach. It usually works like a charm. The child feels secure and comfortable, and you soon may be able to catch a happy expression.



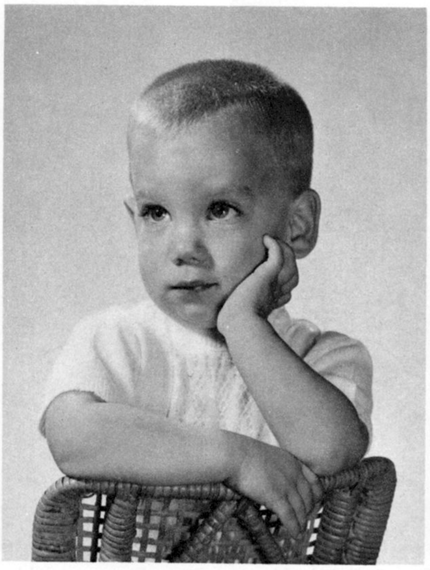
When you make the final print, just crop away the bottom of the picture, as indicated by the crop marks here. What started out as an unpromising sitting has turned into a complete success.

Ways to use a chair

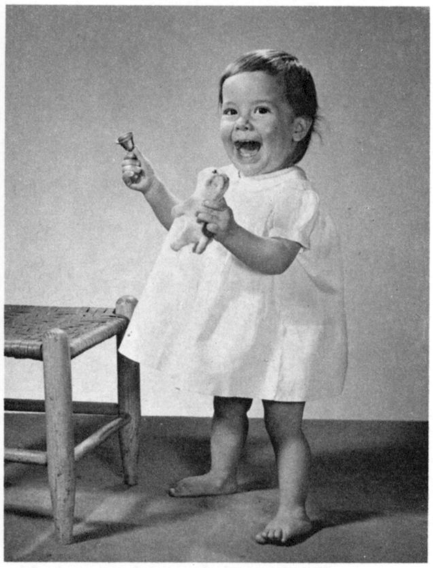
When a child starts to walk, your problems as a photographer change. It may be difficult to get an active child of this age to sit still in one place long enough to be photographed. A chair can be one of your most valuable props in overcoming this difficulty, and it's wise to have a number of different sizes and shapes handy. The three pictures below show how you can use a chair to make even the most energetic toddler stay still.



Children like furniture that's their own size, and will often play on it when they won't bother with adult-size furniture. This little girl fidgeted, twisted, and squirmed–but she stayed on the chair long enough for Garfield to focus and shoot several good pictures.



Place a restless, active child astride a chair and induce him to look over the back like this. It's a difficult position to get up from, and may keep the child "anchored" long enough for you to take some good shots. All these pictures were made with "X" lighting. It's a good light because it gives simple, pleasing illumination almost anywhere the child turns.



Keep putting new toys on the chair seat. Even the most restless toddler can't resist coming over for a look. When the child does, you shoot.

Photographing older children

By the time children get to be about three, four, or five years old, they usually know a good deal about having their pictures taken. They probably have been photographed a number of times, at home if not in a portrait studio. This may make your job as a photographer more difficult because the child may be restless, shy, or stiffly self-conscious. You must try to engage his interested participation and divert his attention from the photographic aspects of the sitting.

The simple nonsense that works so wonderfully with younger children won't do. You'll need to use more sophisticated conversation and games to get the results you want. Try to establish a warm, friendly contact with your subjects as soon as you meet them. Talk to them matter-of-factly about things that interest them–school, pets, games, brothers and sisters, hobbies, etc. And really *listen* to their answers. Even young children usually are quick to sense–and resent it–when an adult "talks down" to them.

Devise little games and supply props that are suitable for the age and maturity of the child you're photographing. For example, to get a restless child to stand in one place, put a dime on the floor and say, "If you can keep your foot on that dime until I say 'let go,' you can keep it."

Pets and live animals are often useful in capturing the interest of an older child. A nosegay of flowers can attract the pleased attention of a little girl. [Penn used this device with good effect in one of the pictures on this page.]

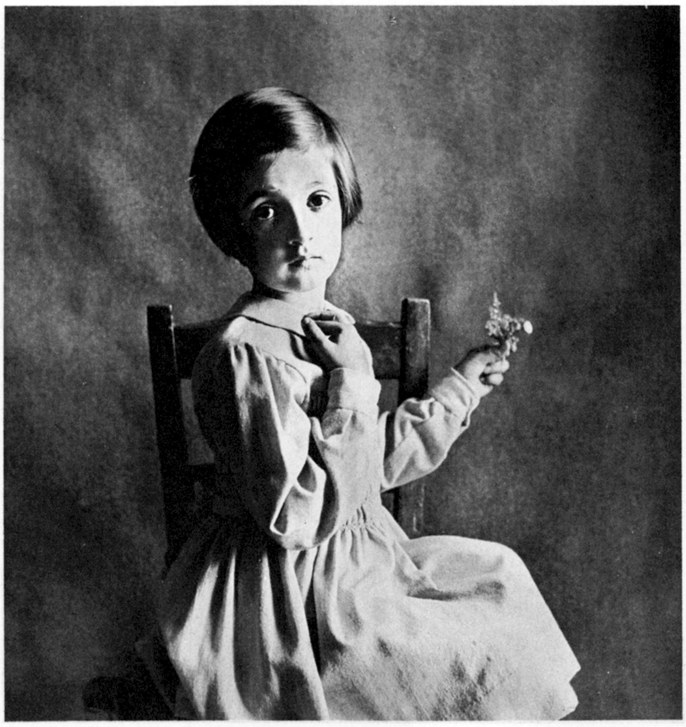
Friendly "teasing" works particularly well with most five- or six-year-old children in getting them to relax and enjoy themselves. For example, you might ask a child of this age, "How old are you–about ten, I guess?" You might pretend to forget the child's name and call him by all sorts of funny names during the sitting. Or you might ask a little girl, "Are you married?" or a kindergarten child, "What college do you go to?" Another good device for getting a laugh is to have the assistant use a hand puppet that repeatedly sneaks up and tweaks the photographer's ear while he's concentrating on the camera.

With a shy child it may help to have the parent sit very close, just out of camera range. The parent might even hold the child's hand or foot, to give him a feeling of security. You can crop this out when you make the final print.

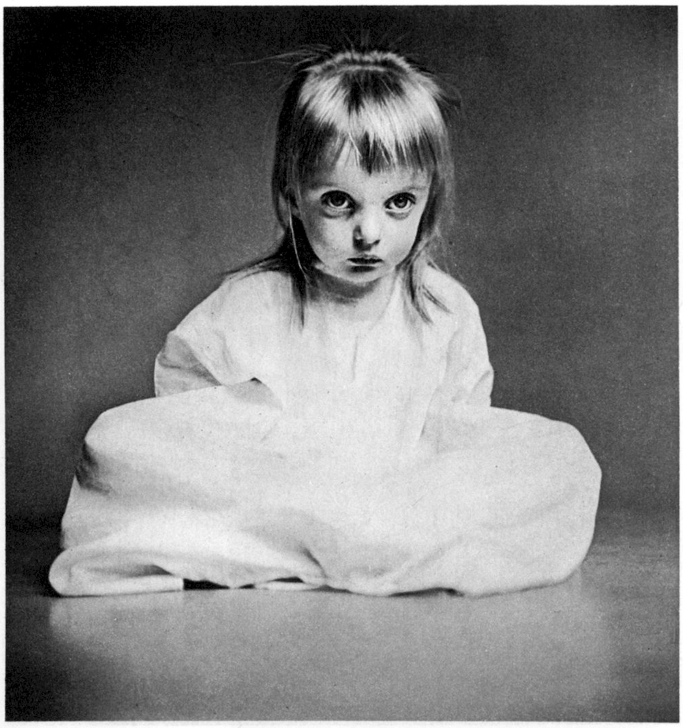
Some children will insist upon "mugging." Probably the best course is to let them. Pretend to shoot a few frames while they get it out of their system. After they've made some funny faces they may be more willing to settle down and cooperate.

Clothes are important, too. A basic rule for any age level is simply this: Dress the child to look his age, not like a miniature adult. Long pants, sports jacket, and tie are not appropriate for a five- or six-year-old boy; try to discourage parents from dressing their son this way. A polo shirt and short pants are better. With a little girl, a pretty dress of white or solid pastel color usually is best. Avoid strong checks, plaids, and stripes. Above all, the child's clothing should be neat and fit properly. Talk these matters over with the parents beforehand.

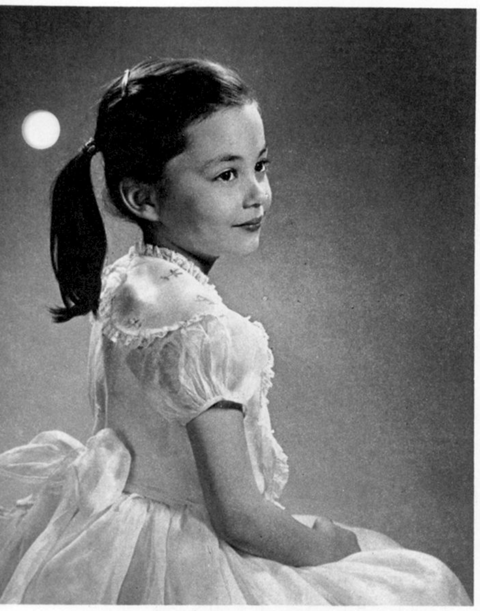
With children in this age group, as with younger children, keep your lighting simple and flexible. Bouncelight, window light, or low-contrast lighting from an "X" setup is probably your best source. Choose a lighting that is relatively uniform no matter which way the subject moves, so he will have greater freedom and you will be able to concentrate on catching good poses and expressions. As with adult portraiture, try to have your lights and camera all set up before the subject arrives, and don't spend an excessive amount of time adjusting your camera and lights between shots. A good assistant can be very helpful here, too, by quickly moving any lights according to your direction, and letting you stay behind the camera.



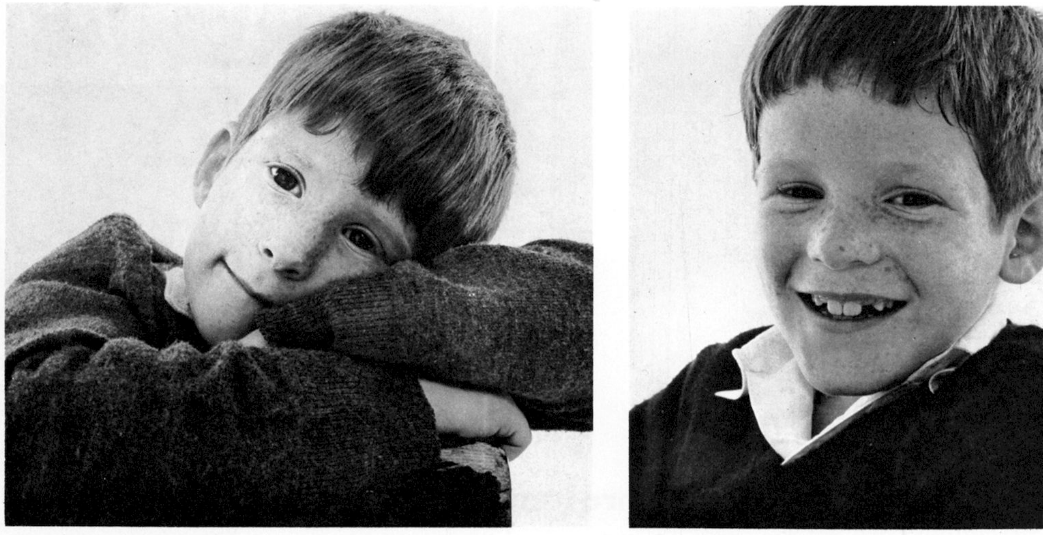
This young lady was photographed by Irving Penn in Italy by his favorite "north window" light. She had just gone out to the garden and picked the tiny nosegay she holds. Penn seated her in a chair of childlike simplicity against a piece of gray felt which he carries on trips to provide a good portrait background. He talked with her about pinning the flowers to her dress, and caught this serious, natural expression.
[Courtesy *Vogue*, ©1948, Condé Nast Publications, Inc.]



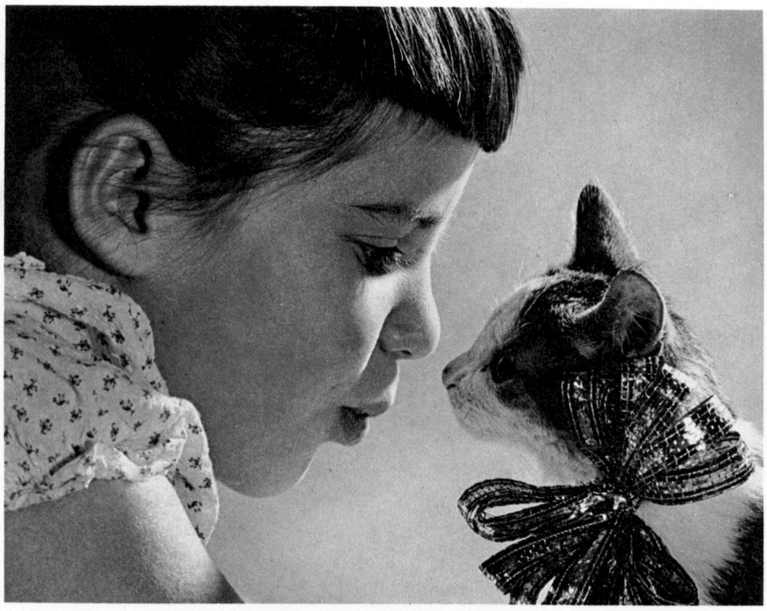
Penn seated this child in the light of a north window in his studio. The parents had brought along the white nightgown as a good possibility for a costume. The little girl was quiet and reserved. Penn did not attempt to draw exuberance out of her but photographed her sitting wide eyed and still on his studio floor.
[Courtesy *Vogue*, ©1953, Condé Nast Publications, Inc.]



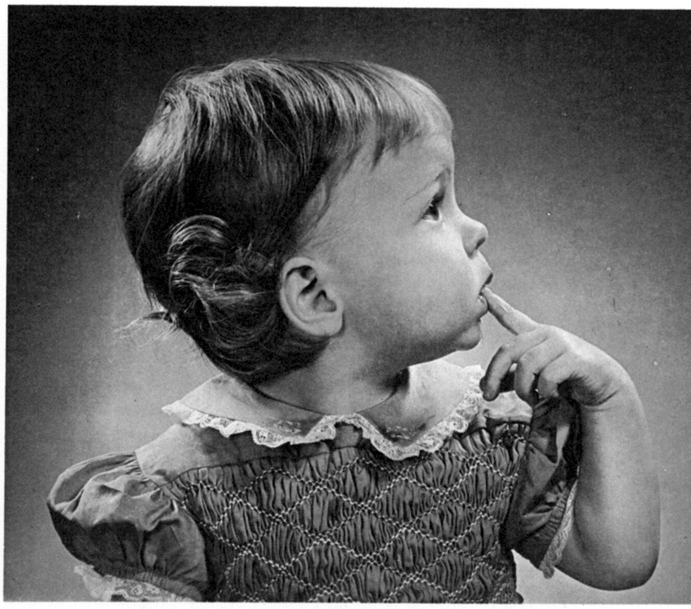
The hair may be an important element in a portrait of a little girl, so make it look as pretty as possible by lighting and choice of angle. If your subject is wearing a pony-tail, try a profile or three-quarter pose, as Garfield did here, to show its contours clearly. Notice that the skirt is carefully spread to cover the stool. You and your assistant should be constantly alert to details like this: if clothing gets rumpled or disarranged, quickly make it neat again.



These boys are brothers that Avedon shot after a rough-and-tumble session during which they wore off some of their excess small-boy energy. With very active children you may need to let them blow off steam before you can get them to pose for a relatively quiet picture. The friendliness established between the photographer and his subjects comes across clearly in the boys' expressions. For lighting, Avedon used one bounce speedlight in front, and two more bounced off a white background. The subject's face is uniformly lighted at almost any angle, as this pair of portraits demonstrates.



Children at any age like pets, and can often be photographed with them. In this shot, as with many profiles, Garfield let one of the accent lights act as a rimlight on the profile. To emphasize the rimlight effect, move your front lights a little farther away from your subject than usual.



This little girl is borderline between the age which can be entertained by noise and antics and the age which can be talked to. The photographer's assistant was up to her monkeyshines on the left when the child's grandmother said something on the right. The child's head whipped around–and the shutter clicked. This is a good example of the advantage of simple, uniform lighting. The subject switched from one profile to the other–with no change in the lighting setup–and the picture remains pleasingly lighted.

Photographing pre-teen and teen-age children

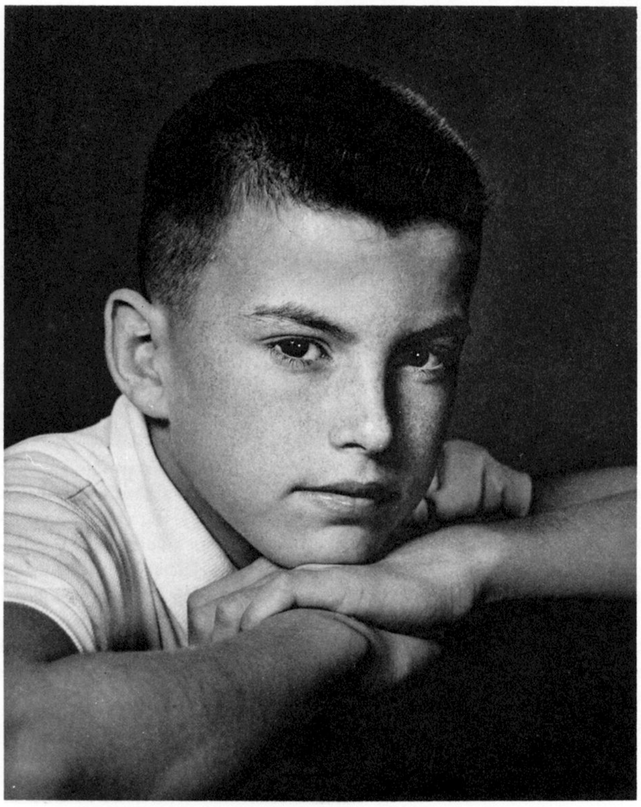
Most of the techniques used in the photography of adults apply when your subject is about nine or older. The more clearly defined shapes and angles of maturing faces require more attention with directional light. The "cute" picture is out of place, and you must pose your subject as you would an adult, to bring out personality and character. Your psychological approach must also be more mature. You elicit a good expression on a seventeen-year-old's face with just about the same techniques you'd use with his father or mother.

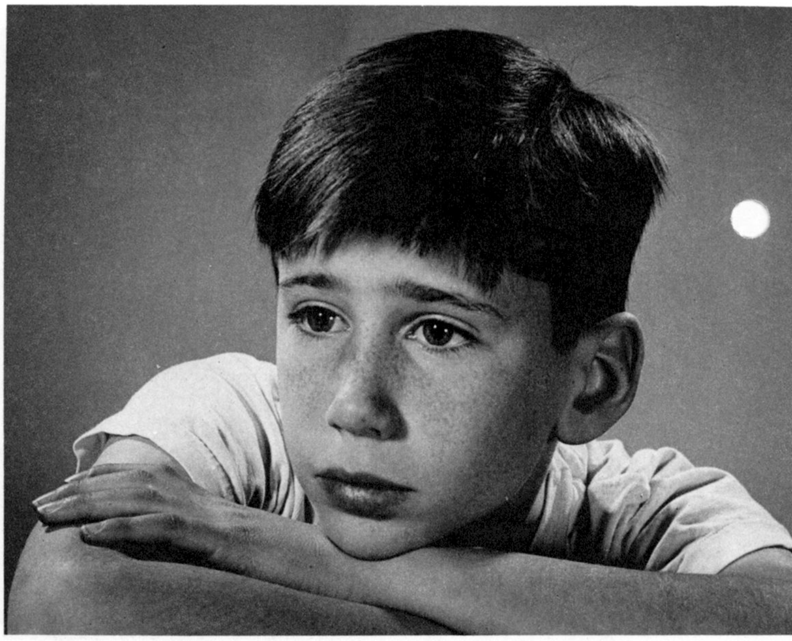
Keep abreast of the youngsters' activities in your town, if you want the best pictures of these age groups. Learn to talk to them and ask them the right questions about things that are important to them. This can include sports, the opposite sex, homework, the latest singer, parents, the class play. You'll seem more of an insider if you know a few of the topics of the day as the teen-ager sees them. Then your subject is more likely to work with you to make good pictures.

It takes only a few questions to learn what a youth's special interests are. They may vary tremendously from individual to individual, but you usually can recognize when you've struck a spark of interest. Keep in mind, too, that teen-agers usually feel flattered if you indicate you think they are older and more mature than they really are.

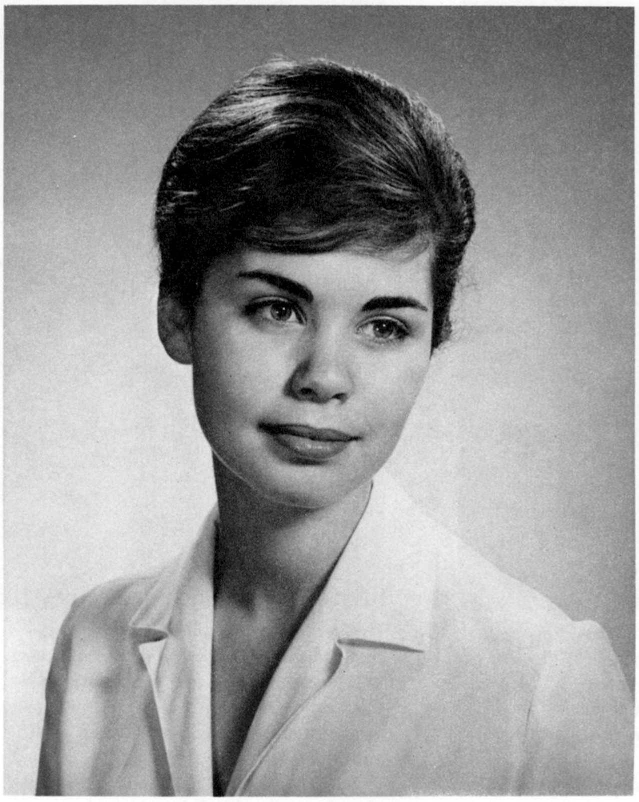
In formal portraits, it's important to avoid any of the offbeat passing fads in clothes or hair styles or cosmetics which may pass quickly out of vogue. These fads can spoil a picture as a portrait, and appear ridiculous in a few years. On the other hand, the sometimes queer quirks of youth are entirely acceptable in informal shots which may be intended to show youth in the context of its own times. Be wary of highly styled hairdos with teen-age girls—these often make the subject look too old. A simple hair style—the kind the girl ordinarily wears to school—usually is best.

A final difference between pictures of older and of younger children is in the *purpose of the portrait.* Young children usually have their pictures made at the suggestion of parents, and it's primarily the parents you must please. With older children you have to produce a portrait that pleases the subject as well. It is a good idea to remember Philippe Halsman's remark about adult portraits—a portrait subject usually expects and hopes to look as handsome in his pictures as he *feels* he looks in real life.

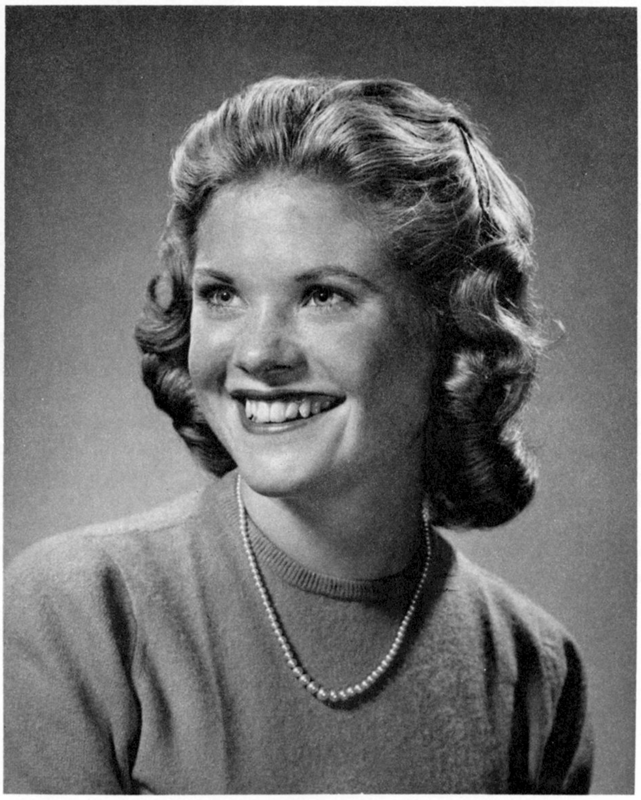




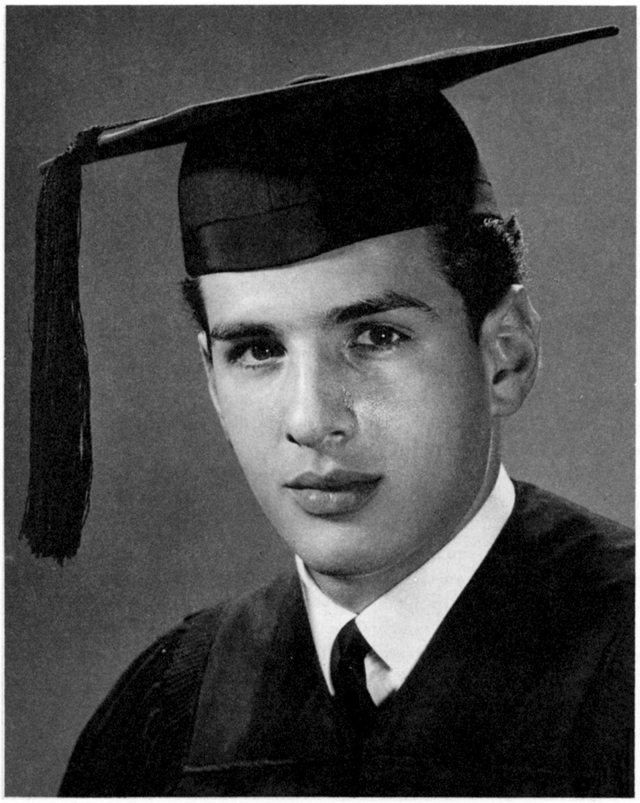
Try to pose pre-teen and teen-age boys in a relaxed, informal way for a natural-looking portrait. Getting them to sit astride a chair and casually rest their chin and hands on the back or cross their arms often results in good pictures. Notice that the lighting is more "adult" —that is, more strongly directional and higher in contrast—in both these portraits than in the pictures of younger children.



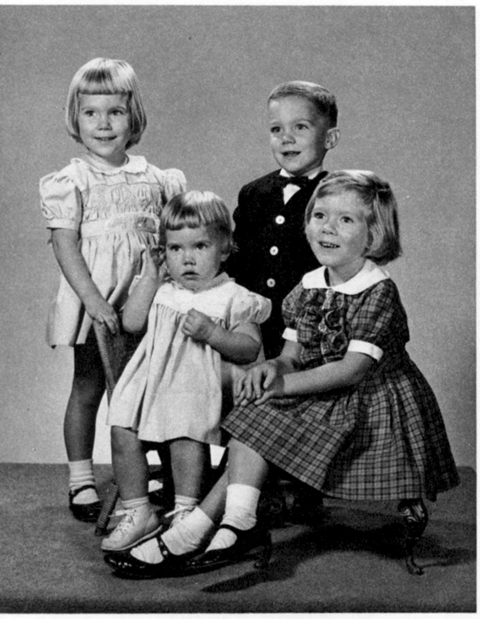
This type of face, common among teen-age girls, presents a problem. The shadow of the girl's very full lower lip would have covered her whole chin if Garfield had not lowered the mainlight more than usual. Good posture is important when you are posing a girl. Have your subject sit up with her back *straight*, not slouched, and her shoulders back in a pleasing but not strained position.



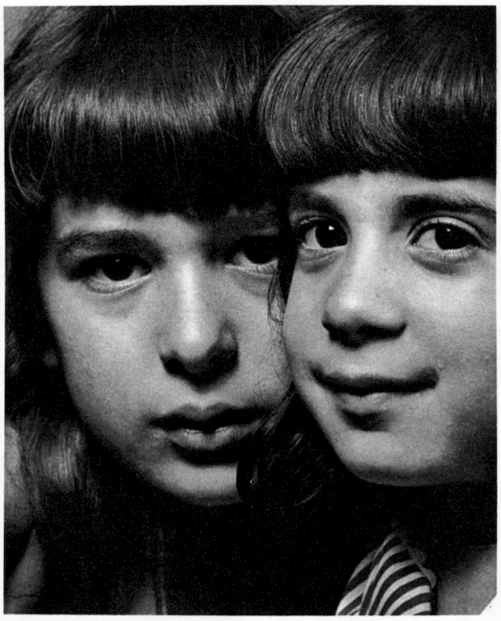
Sometimes a smiling expression is best. One reason might be that the subject has a particularly charming smile, as was the case here. Another reason might be that your subject has prominent teeth [not uncommon among teen-agers before their jaw structure is fully formed], which makes it difficult for you to shoot an attractive unsmiling portrait.



The standard cap-and-gown graduation photograph presents minor lighting problems, owing to the overhang of the mortarboard, which can cast a bad shadow across the face. You usually can overcome this by placing your mainlight slightly lower than usual.



To get these four children all looking intently in the same direction with pleasant, interested expressions, Garfield's wife stood just off camera at the left and told them a story. It was full of repeated animal noises, and as the story progressed the children's reaction to the noises—and their expressions—got better and better.



Philippe Halsman's method of using tightly cropped close-ups often works well in double-child portraits. By posing his two daughters cheek to cheek, he was able to fill the entire picture area with their strong, young faces. The light was a single speedlight over the camera and just slightly to the left.

Be alert for unusual, unplanned pictures—they sometimes can give you the best shots of the session. For example, Garfield made this close-up of a boy resting in his mother's arms just after they arrived at the studio and while the child was still a little frightened. Later on, he became quite happy—but the mother liked this picture best.

Children in family groups

In child photography you sometimes may wish—or be commissioned—to photograph groups of two or more children, or perhaps children and a parent or parents. In some respects the problems and solutions are the same as when you photograph two or more adults. However, with children, a group picture usually is even more difficult to make because you cannot always direct your subjects. With two, three, or four active children in front of your camera, it's far from easy to catch everybody with a good expression. However, it can be done, as the accompanying pictures prove. Here are some basic points to keep in mind when you take group photographs:

Use an even, diffused type of lighting such as bounce, soft-daylight, or north window light. As we've pointed out before, this kind of lighting gives your subjects more freedom to move or turn their heads—and you more freedom to shoot whenever you see good poses.

An excellent single source of light for group pictures is a bare flashbulb—that is, a flashbulb used without a reflector. Its rays will spread to cover a larger area more evenly than will a flashbulb in a reflector. Also, light will bounce off the walls and ceiling to fill in the shadows pleasingly.

As you gain experience in photographing groups, you might try more strongly directional types of lighting. But be careful to arrange your lights so that all the figures in the group receive illumination of approximately the same intensity. For example, if one subject is considerably closer to the mainlight than another, you may find it impossible to get normally exposed skin tones in both, and therefore you will have to change their positions or rearrange your lights.

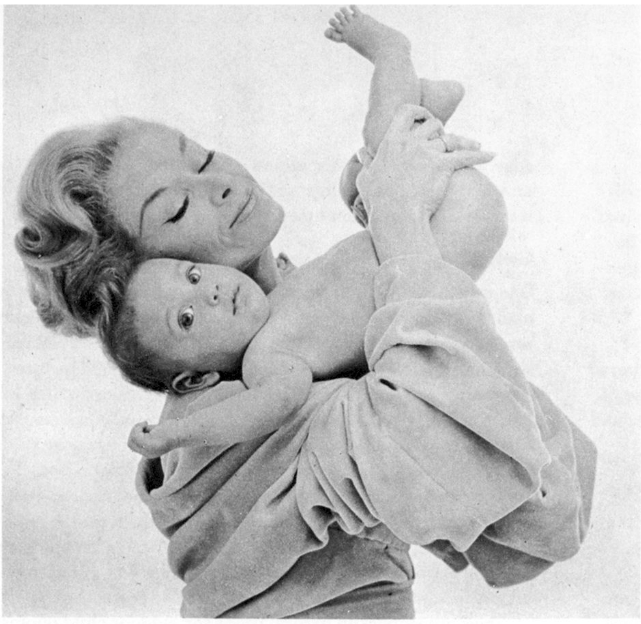
A common fault in posing groups is to have the figures too scattered. Usually it's a good idea to arrange them close together, overlapping at least some of the figures, to form a fairly tight, well-organized composition. You might have some sitting or kneeling and some standing. A natural arrangement often is to pose the smaller, younger children in front and the older children behind. A parent might be standing or sitting with a small child held in his lap and other children standing to the side. But don't always choose the most obvious arrangement, either. For example, you might work out a pyramid arrangement with a small child riding on his father's shoulders and other children standing at left and right in order of decreasing size. Having the children stand on stairs and look over the railing sometimes can produce a varied and pleasing composition. Whether you are shooting in a studio or in a home, look for good ways of placing the figures at different levels and camera distances for a more varied effect.

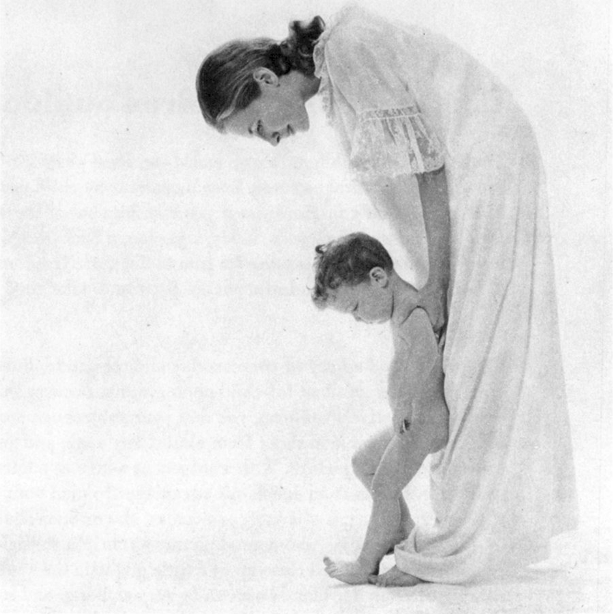
Another problem to overcome is getting everybody interested in the same thing at the same time. You might do this by providing something interesting in the picture itself—or by having an assistant say or do something off camera that gets everybody to look in that direction.

If the family group includes a baby, you often can achieve a strong, natural unity by having everybody look at the infant. [Perhaps the mother could hold the baby while the other children look on.] Or perhaps one of the children could be reading to the others, telling them a story, or demonstrating a toy. The important thing is to divert your subjects' attention away from you and the camera. Get them doing something natural and interesting, and shoot the spontaneous expressions that result. This approach usually gives you the most satisfactory pictures.

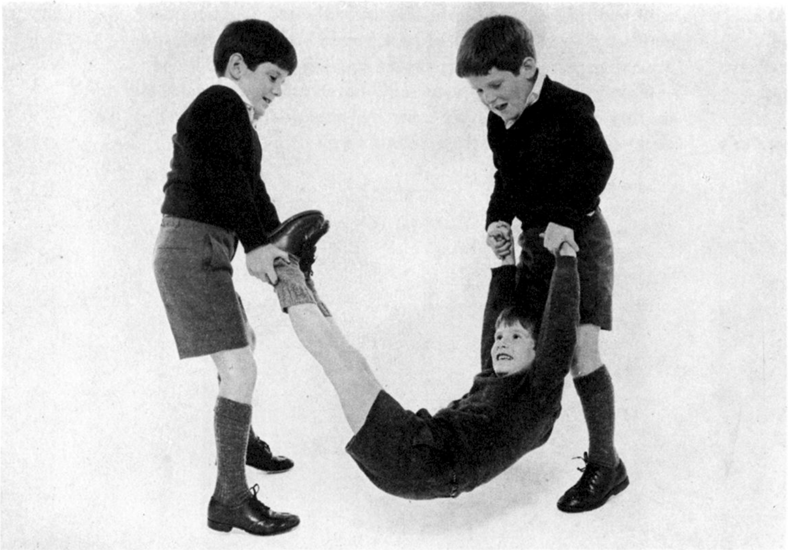
Another possibility is to have an assistant off camera tell a good story or put on a little show with hand puppets. Meanwhile, work fast and take several shots until you feel you've caught a good one. With youngsters of different ages in the same picture, try to find an "entertainment level" that will interest all of them.

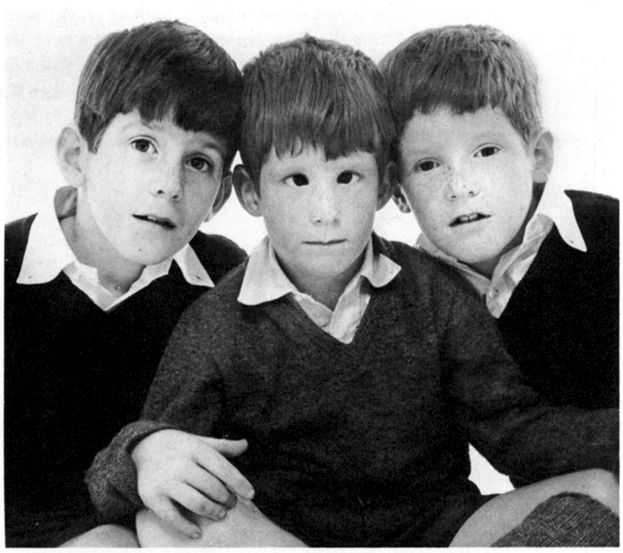
Finally, remember to take plenty of pictures. You're likely to get near-misses. For example, three out of four children may be looking in the same direction, off camera, with good expressions, but the fourth may choose just that instant to stare directly at the camera. So keep shooting, until you feel you've got some good pictures.



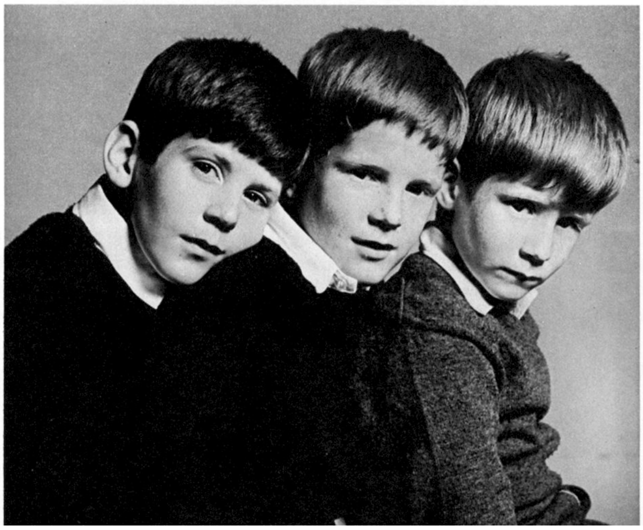


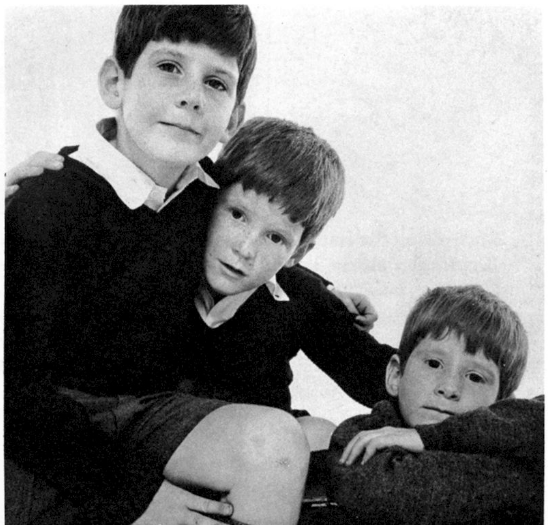
Soft, bright, high-key lighting often is a pleasing choice for mother-and-child pictures. Here are two lovely examples by Richard Avedon, both taken in his studio by three electronic-flash units—one bounced from the ceiling and two off a white paper background. For the picture at left he asked the mother to rock the baby, and caught her gesture at its peak. For the picture at right he asked the mother to help the child practice walking. The two bodies repeat the same basic graceful curve. [Courtesy *Harper's Bazaar*]





With very active subjects you might find Avedon's approach in these pictures worth trying. He not only allowed his subjects—three brothers—to roughhouse and mug for the camera, but encouraged them by suggesting additional things to do when their imagination flagged. For the pictures above and below right he used bounced electronic flash to get a flat, high-key effect. This universal lighting gave him complete freedom to shoot any of their shenanigans. The action began wild, then got calmer. After the antics he was able to get good quiet pictures, too. For the one at lower left, he used a single diffused flood to model the boys' faces.





Photographing children outdoors

The outdoors is childhood's own world–an ideal place for spontaneous, natural pictures. Even a camera-shy child usually will soon lose his self-consciousness if you take him out of the studio and turn him loose in the woods, fields, a garden, a backyard, or at the beach. Outdoors there is more for him to do, more freedom for him to be himself, and a wonderful chance for you to take good pictures.

Lighting

The soft light of a hazy or overcast day and the gentle illumination of open shade are excellent for child photography. Because this type of lighting is relatively uniform, you and your subject can move around freely. You'll be able to shoot from almost any angle and get a pleasingly lighted picture. With a subject as active as a normal, healthy child, this is an enormous advantage. So plan your outdoor shooting to make use of a hazy or overcast sky or open shade.

You can, of course, shoot good pictures in bright sunlight, too. For example, a backlighted close-up of a little girl with the sunlight shining through her blond hair can be very striking, and so can late afternoon or early morning pictures that make use of long shadows.

Choosing a good location

Sometimes you'll want to photograph your youthful subjects wherever they happen to be. However, if you are planning your outdoor pictures, here are two important things to consider about locations.
Privacy: The busiest part of a public park or beach may be so crowded, noisy, and full of distractions that you won't be able to get good pictures. Pick a location where you and your subject will be relatively alone. If you choose a public park or playground, go at a quiet time–during the week, for example, not on a busy weekend.
Variety of settings: Look for an area that offers you a good variety of settings and backgrounds. A park that combines open lawn and glades of trees is good. So is a sandy beach between rocky outcroppings, where there are trees that come right down to the water's edge. If you're inland, try to find a place that has a small stream, or a wading pool. Children and water–from a lawn sprinkler to ocean waves–often can be combined for a very effective picture.

Controlling the child's activity

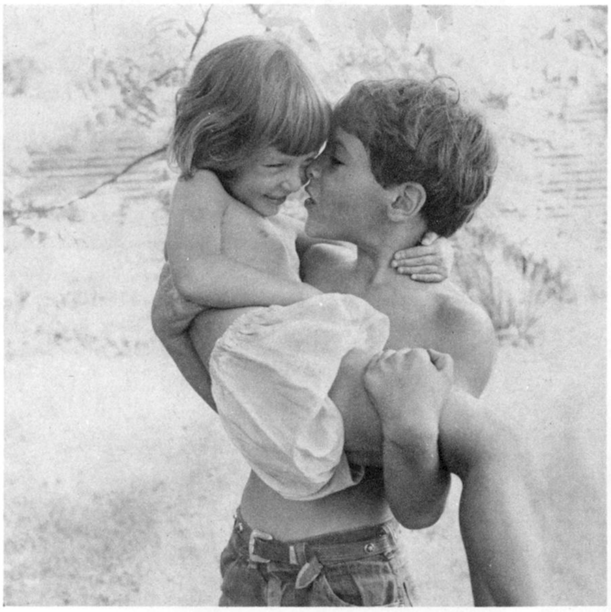
One way to photograph children outdoors is to let them do what comes naturally. Some of your most revealing and spontaneous pictures may result from a purely candid approach. However, often you can plan situations that you know are likely to pay off in good pictures. By suggesting an activity or giving the child something to play with, you can "anchor" him to one spot for a time. Then you can set your camera, move around to find the best angle, and concentrate on catching poses and expressions as things unfold naturally.

For example, depending on the age and sex of the children, you might get a game of hopscotch going or ask them to skip rope or practice hitting a ball. With a younger child you might hide a penny or small toy and ask him to find it. This gives you a chance to catch his expression of intense concentration as he searches.

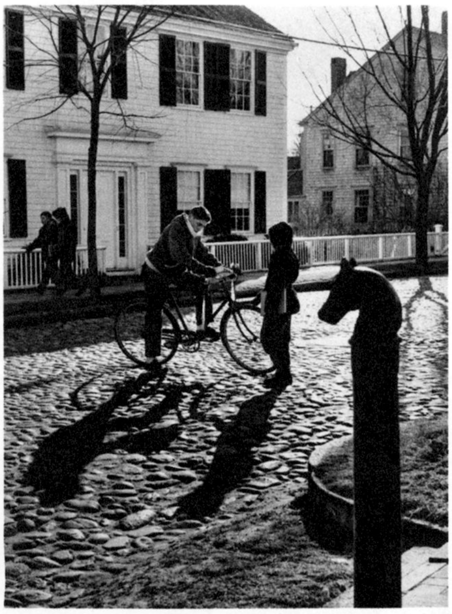
Trees are wonderful natural props for outdoor child photography. An old barn, a deserted house, or a derelict boat at water's edge are full of possibilities for good pictures. You can bring your own props, too–a ball, a fishing pole, a butterfly net–to keep the child occupied.

Remember to *watch your backgrounds.* It's easy to become so absorbed in catching good poses and expressions that you overlook this important aspect of your picture. Beware of unpleasant and confusing mergers of hair and foliage, and of tree branches that seem to grow out of the child's head. The selective-focus method with a wide aperture is particularly effective with outdoor portraits of children. The blurred, muted background often has a fantastic, dreamlike quality that suggests the magic world of childhood.

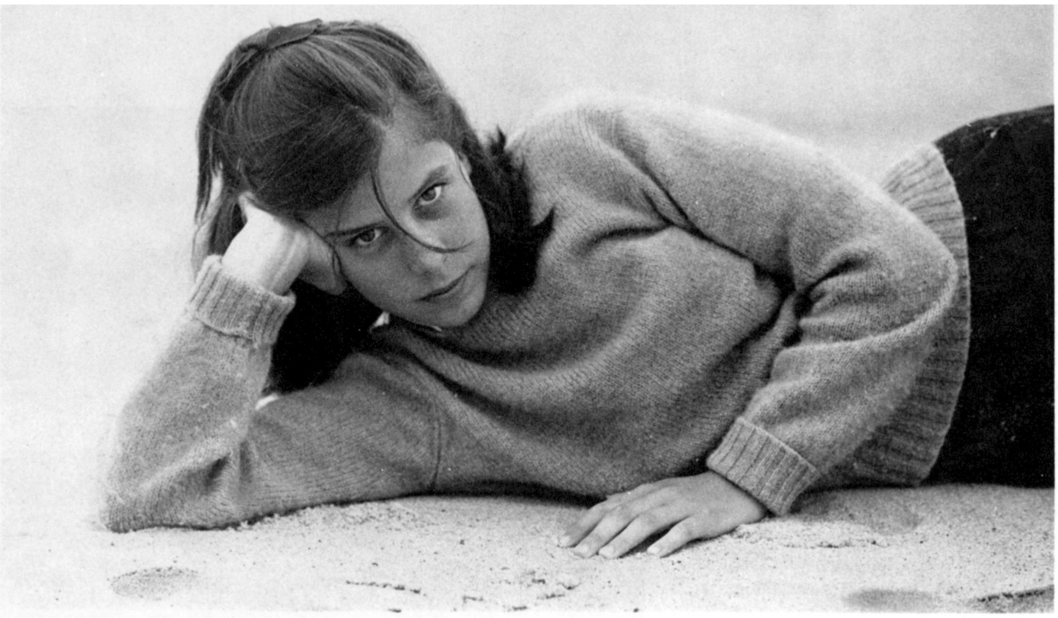
Finally, take *enough* pictures. Children are unpredictable and quick moving even in a relatively controlled situation. If you don't get the shot you want on the first try, shoot again.



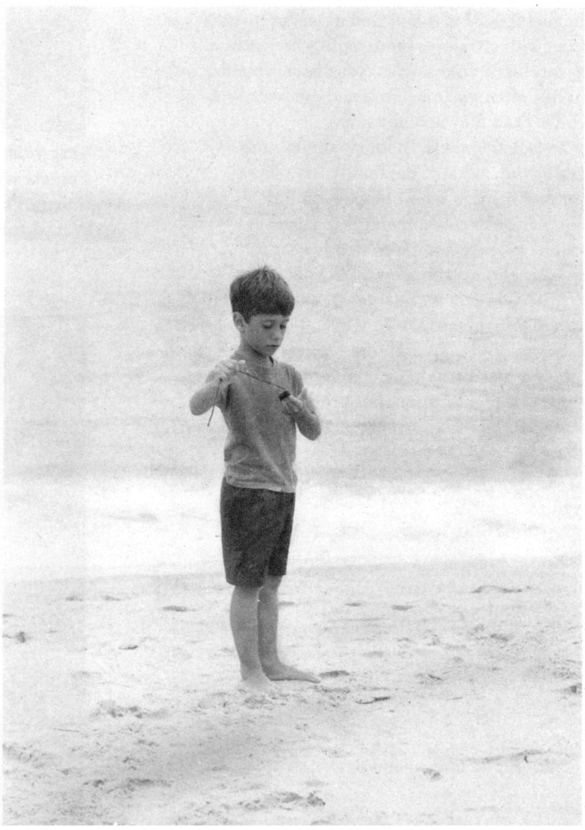
Controlling the background: Avedon wanted a bright, delicate effect for this picture of a brother and sister. To soften an otherwise distracting, busy background of leaves and patches of light and shadow, he focused selectively on the children. An exposure for good shadow detail in his subjects automatically overexposed the background. In printing, he kept the background bright, letting just enough detail show to suggest the woodsy setting.



Watch for interesting shadows: The long shadows of the boy on his bicycle and his friend are intriguing details in this picture by Eisenstaedt. The hitching post in the foreground and the colonial home in the background increase the feeling of depth and also suggest the location–a New England town.
[Courtesy *Life* magazine, ©Time, Inc.]



Soft lighting: The gentle light of a hazy day at the beach gives good illumination for portraiture. If you pose your subject's face close to the sand, as Avedon did with this teen-age girl, the sand will act as a reflector, filling in the shadows.



Get enough shots: When you have an active child in a good location, don't take just one picture. Shoot a variety of poses, as Avedon did here. These are just three of many photographs he shot of this boy at the beach. Avedon exposed for the darker values of the boy and his clothing and let the bright background wash out. This simplified the pictures and helped give them a strong design quality when viewed as a group.

How to shoot a picture album

One of the most satisfying types of child photography to shoot is the complete picture album. In it, you present from twelve to twenty or more photographs of the children in a family, usually bound in a book. [A selection of indoor and outdoor pictures from an album coverage by Garfield is reproduced on these pages.] This is candid-style work, done in and around the children's home, and because little equipment is required it offers newcomers to professional photography an excellent opportunity to break in. However, you must do more than take ordinary snapshots–the parents themselves can do that.

Your goal should be to provide the family with a variety of good photographs, in as wide a range of settings as possible. The only way you can do this, without spending an unprofitable amount of time taking the pictures, is to work with a plan in mind.

When you first arrive on location, and while you are sizing up the children, talk the project over with the parents. Be sure to cover these points:

1. Are there any "must" shots–pictures which the family definitely wants? These might include favorite family activities or locations around the home which have a special importance.
2. What are the interests, hobbies, and possessions of each child? One may have a prized trophy he should be shown with. Another may have a collection of dolls. Another might make model airplanes, collect tropical fish, or play the piano. Find out about these things and plan pictures that will include them.
3. Does the family have a pet? Then it should be shown in at least one shot.

Make mental or written notes as you discuss these things, and plan some of the key photographs you are going to make.

Next, take a quick tour of the yard, if there is one. Look for interesting settings and backgrounds that might serve for informal close-up shots. Look for props or equipment which might stimulate good action–swings, teeter-totters, basketball hoops, badminton nets, or other game or play materials, etc. Look for vantage points from which you can get a good high-angle shot. Is there a tree you can climb? An upstairs window you can shoot from? Check all the possibilities.

A good way to provide the album with a lively change of pace is to seek out different lighting situations. Take some pictures in bright sunlight and others in shade. Look for a place under trees where there may be a play of light from sunshine coming through the leaves.

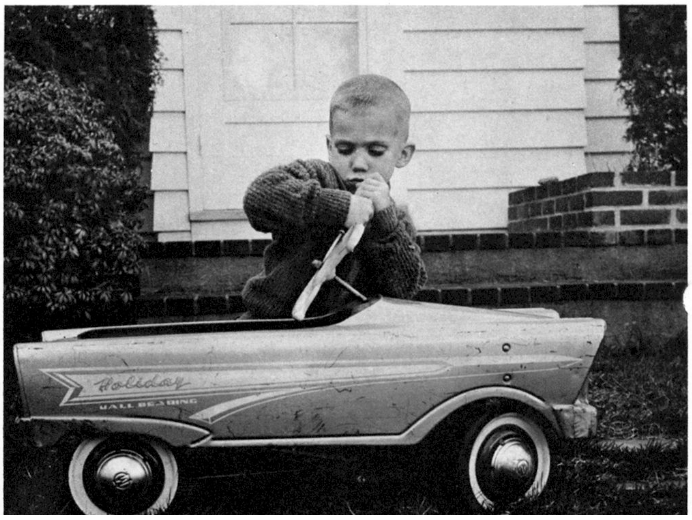
Make a quick appraisal of the home, too. If the house is impressive, include it in some of the pictures. If it is not, find a part of it–such as a front porch or a wing with attractive landscaping–to use as a background. If you are careful of your angles, your backgrounds, and your depth of field, you can often make a house and grounds look larger and more impressive than they actually are.

Sometimes you may be called upon to shoot an album in a situation where there is no yard. What if the family lives in an apartment? What if you find them in a new home with little or no planting and landscaping? In such cases, make as many photographs inside the house as possible. Is there a park or woods nearby that you can take advantage of? Is there a neighboring yard you could "borrow" for a shot or two? Can you make some pictures inside the family car or using it as a background?

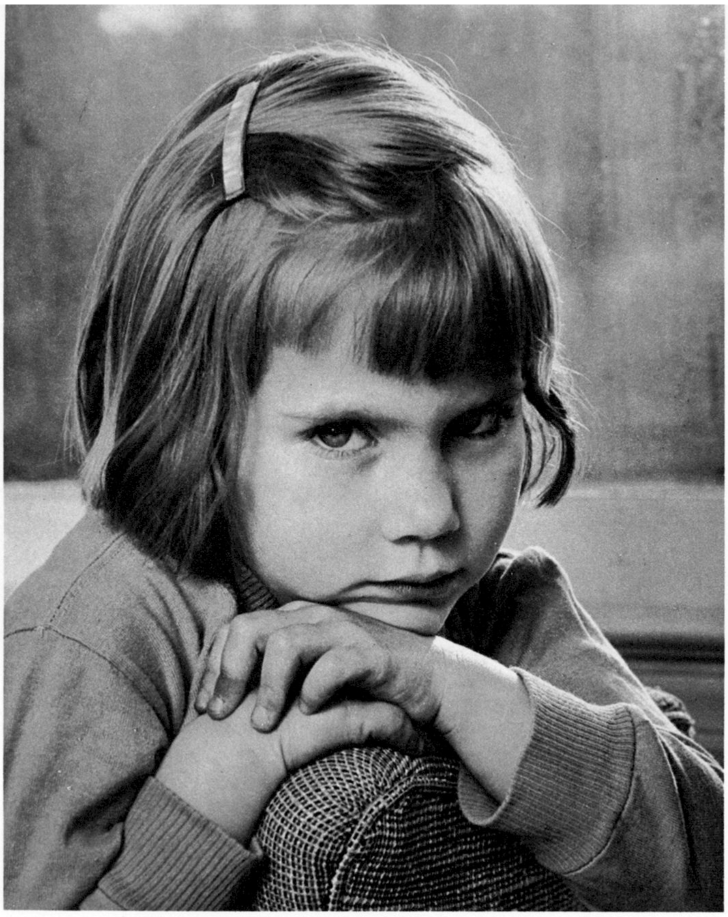
A small hand-held camera–35 mm or roll film–is best for this kind of coverage. Indoors, shoot available light or bounce flash for a more natural effect. As with any work on location, be sure you bring with you everything you need–plenty of film, tripod, meter, long and short lenses, etc.

The album should contain some pictures of all the children together. At least one shot should be an informal group portrait showing all their faces clearly. A fence was used here as a natural prop for getting an interesting variety of poses.

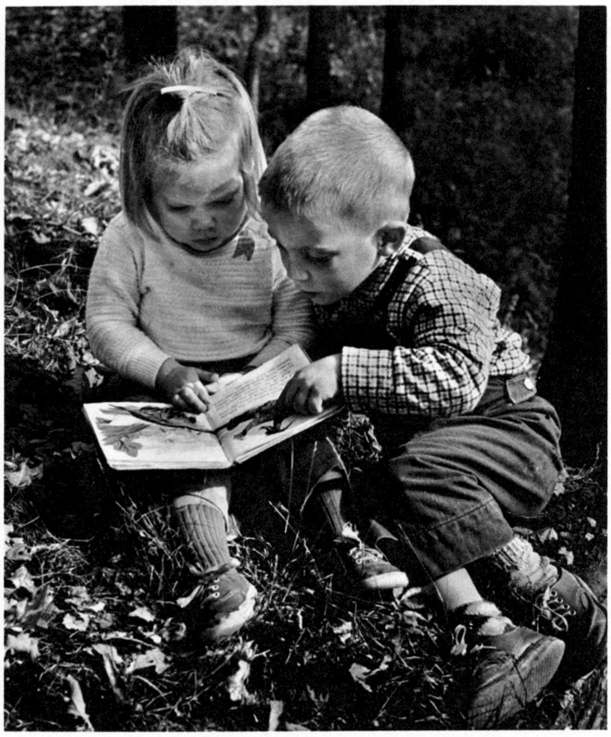
Vary your shots but concentrate on good close-ups and semiclose-ups. Parents want to see faces and expressions. The delighted look on this little girl's face as she sprawled on a fence rail produced one of the best pictures of this shooting.



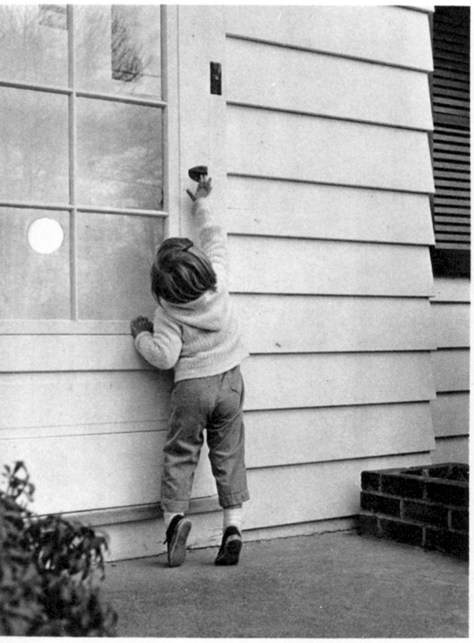
Get action into your candid coverage by showing the children playing with their favorite toys.



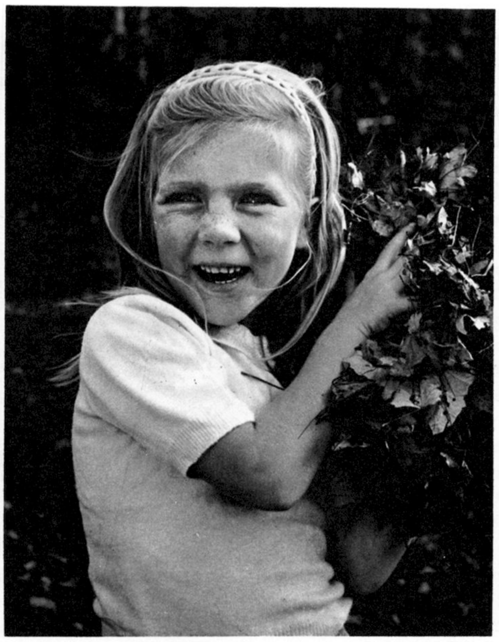
Vary your lighting indoors as well as out. For this thoughtful portrait, the photographer used diffused daylight from a window, plus bounce fill-in light from one electronic-flash unit.



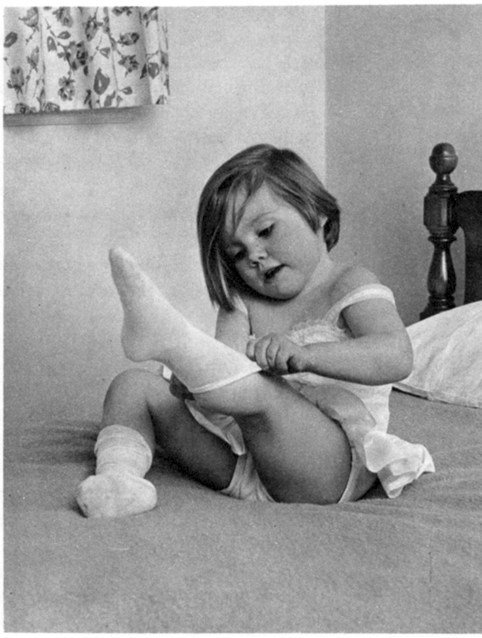
A picture book or other prop can absorb the attention of more than one child. Get your subjects interested in what they're doing and they'll usually forget that a camera is pointed at them.



Include part of the house in some of your shots. The little girl standing on tiptoe to reach the door handle makes a pleasing, story-telling picture.



Autumn leaves in the yard provided natural props for unposed action. The photographer asked the children to pick up handfuls of the leaves and put them in a pile. He used the soft light of shade for this shot, catching just a few touches of bright sunlight on the child and the leaves.



Bounce flash is a good choice for many indoor candids of children because of its softness, simplicity, and naturalness. It was used here to show the baby of the family getting dressed. Mealtime and bedtime also give you a chance to picture the everyday activities of the children.

How I take a child portrait

By Harry Garfield

Here and on the following pages is the complete story of a shooting session in my studio. It shows how I apply many of the basic principles of posing, lighting, psychology, use of props, etc., that we've discussed in this lesson.

When your subject is a three-year-old child, as was the case here, it's important to keep the session short and moving rapidly so the child doesn't grow bored and restless. I arranged my lights in advance, had a variety of my favorite props at hand, and was prepared to shoot quickly once the sitting began.

I used a 3 1/4x4 1/4 single-lens reflex camera equipped with a back that adapts the camera to roll film, giving me eight 2 1/4x3 1/4 negatives per roll. I like this combination for much of my studio shooting because the large groundglass of this camera gives me a clear, accurate view of pose, expression, and composition, while the roll-film back enables me to shoot my pictures in quick succession. I chose a color-negative film. I can make inexpensive black-and-white proofs from this, and the customer has a choice of ordering final prints in color or in black and white.

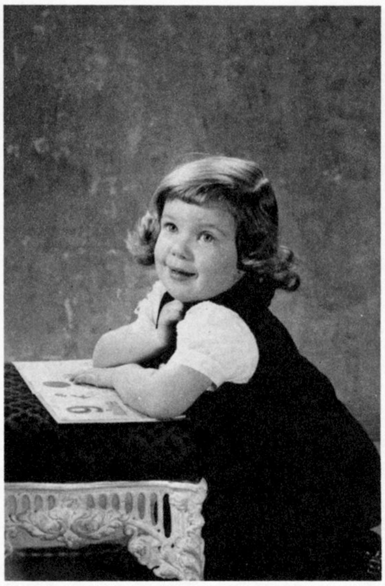
I used five small [200-watt-second] electronic-flash units arranged in the "X" lighting setup described earlier–a 45-degree mainlight, a diffused fill, two accent lights, and a background light [*see diagram*]. I balanced the fill and mainlight to create soft, open shadows that would reproduce well in color as well as black and white. I asked the girl's parents to have her wear a bright red dress and I chose a background of muted colors against which the dress would stand out strongly.

One of my favorite props–used for all sixteen pictures here–is a little upholstered footstool. It is a simpler shape [and therefore easier to compose with] than a chair, and is wonderfully versatile. A child can sit on it, stand on it, lean against it, or kneel on it. It helps small children relax, and gives them something natural and comfortable to do with their arms and legs. If you plan to do much studio photography of children I suggest you get a footstool similar to the one you see in these shots. The exposures I made during this sitting are reproduced here as black-and-white full-frame contact prints. You can see all the hits and misses, and the things I did to achieve more spontaneity and variety in the pictures.

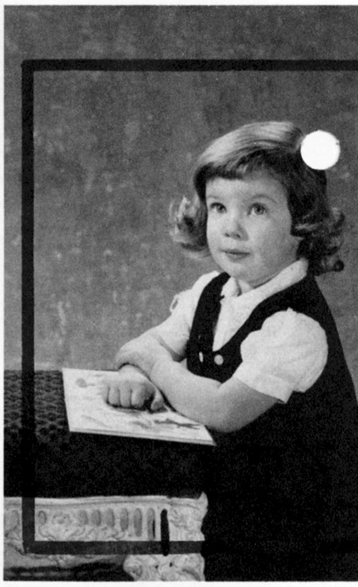
I suggest that you contact-print all the shots you make during a sitting and go over them carefully. Select the best poses and expressions and print them up as proofs from which your customer can make his final selection. The pictures with crop marks are the ones I selected to show the parents of the girl. The crop marks indicate how I cropped the shots.

It's important, from the standpoint of salesmanship, to put your best foot forward when showing proofs to a customer. Let him see your successes, not your failures. At the same time, give him a good, varied choice of poses and expressions.

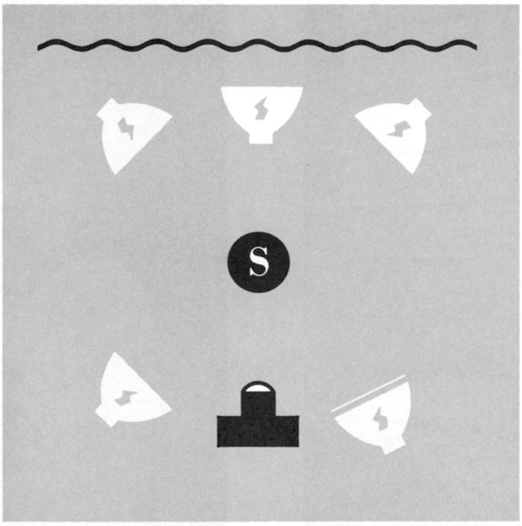
As you gain experience as a portrait photographer you'll be able to sense when you've caught the pose and expression you want. Likewise, you'll often know instinctively, at the instant you trip the shutter, that you've missed. Of course, if the child becomes tired and restless, the best thing to do is cut the session short. Otherwise, keep going. Shoot lots of film and try to get much variety. I'd recommend you shoot at least two rolls, as I did for this sitting, and more if time and conditions permit.



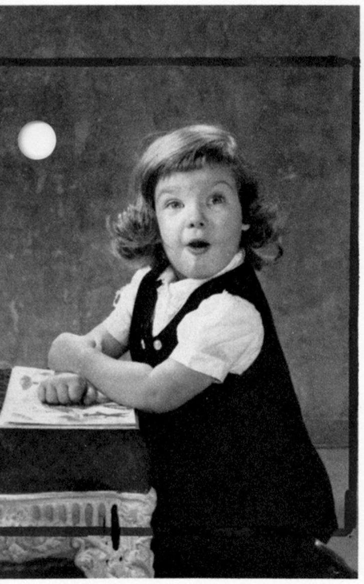
1 As a warmup, I often give a child a picture book. It's a good prop because it can quickly take the child's mind off the camera. However, this little girl was still somewhat shy and self-conscious in this first exposure. Her smile wasn't quite natural enough, so I decided not to show the parents this one.



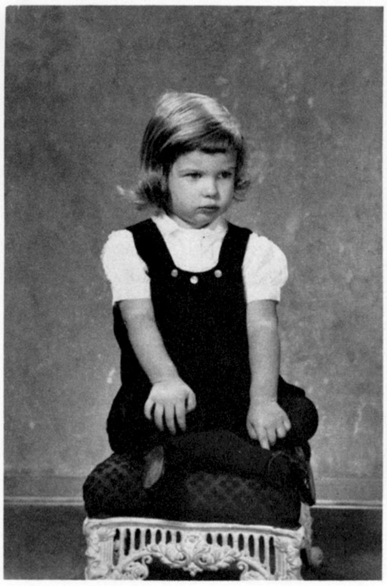
2 An instant later I got this expression. It's serious, but natural and sweet. Also, the position of the arms makes a stronger, better-organized composition. I printed this one as a proof, cropping off the excess background above her head and the distracting detail of her shoe in the lower right corner.



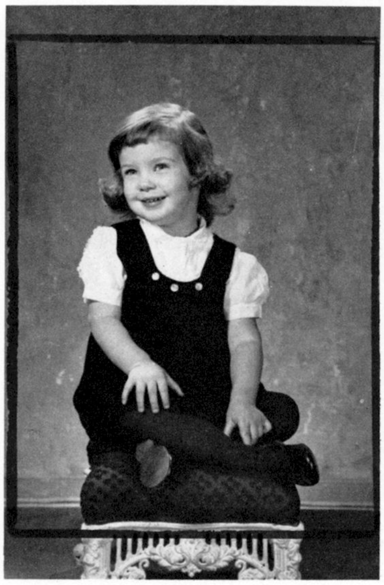
To make all the portraits in this sitting, Garfield used an "X" lighting setup with five electronic-flash units. For Pictures 1 through 6, the 45-degree mainlight was on the left, as shown here. For 7 through 16, it was on the right, with the fill at left. This gave the photographer a chance to shoot pictures of the child looking left and right while turned toward the mainlight for full illumination of the face.



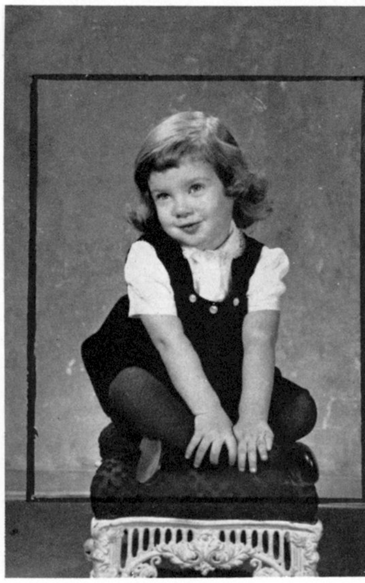
3 You or your assistant should keep talking to your small sitters almost constantly—making jokes or asking them about their interests and activities. When you get a responsive expression—shoot fast! I liked the animation of her face here, and proofed it with cropping similar to that in Number 2.



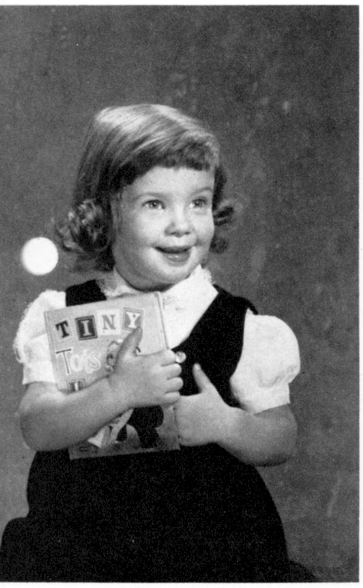
4 For a change in pose and situation I took away the picture book and asked the girl to sit cross-legged on the footstool. I moved my camera back to show all of her figure. She looks a little unhappy here, so I decided not to show this one.



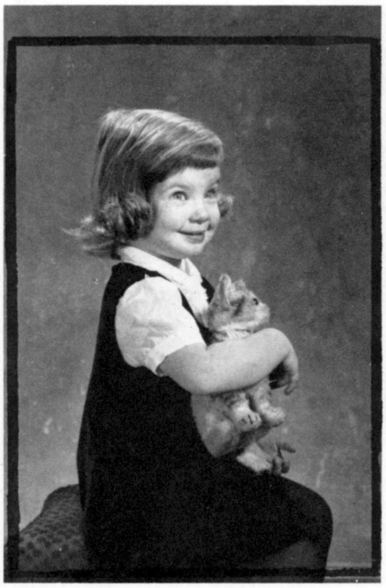
5 When I told her how pretty her dress was, she gave me a nice smile. In many of the three-quarter shots you take, you may want to have your subject facing the mainlight for fuller illumination of the face and eyes, as here. Just stand on the same side of your camera as the mainlight when you talk to the child. I liked this one very much. In making the proof, I cropped a little off the top to tighten the composition and eliminated the ornate frame of the footstool because it was distracting.



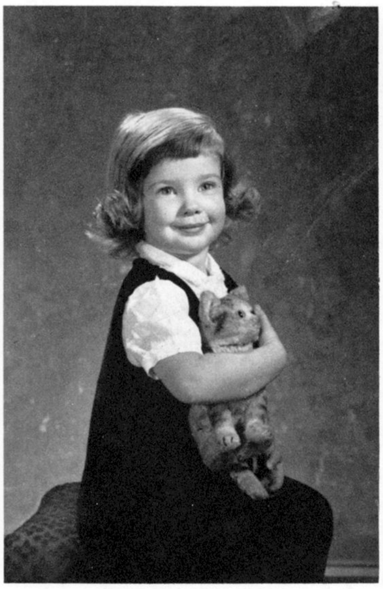
6 I quickly shot another variation of the same situation. Here's a good example of why you should fully explore one situation before trying another. A lovely expression was caught here. The child's arms make a strong V-shaped composition. I cropped tight at the top, sides, and bottom to emphasize the face and figure strongly.



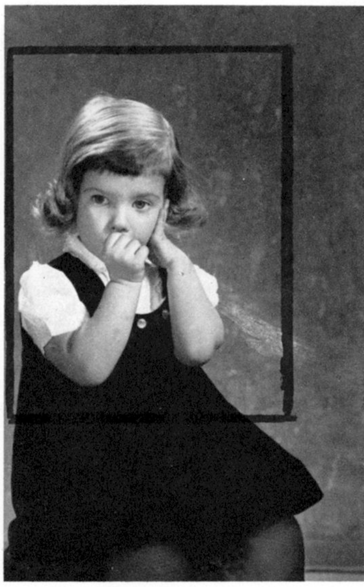
7 Next I shifted my mainlight to the camera's right and moved the fill to the left. My wife said something to make the girl look in the direction of the mainlight. About halfway through a sitting I usually move my mainlight to the other side. A child's face often has a "better side," and it's a good idea to give the parents a choice. The smile looks artificial, so I didn't proof this one.



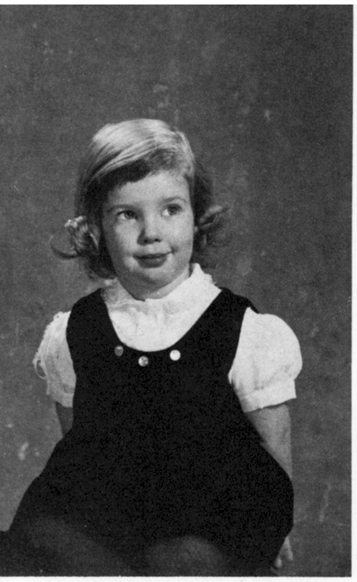
8 If the child's interest begins to lag, as it may partway through a sitting, bring out something new in the way of toys. We gave our sitter this fuzzy cat, one of my favorite props, and caught a cute, pixie-like expression. I was sure her parents would like this one and printed it with just slight cropping at top and bottom to tighten the composition.



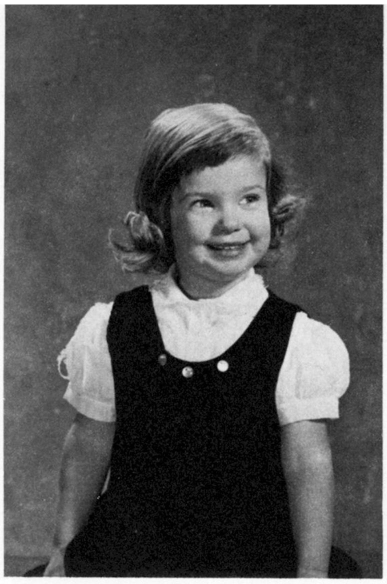
9 I shot again, catching a smile as she turned and almost faced the camera. Not bad, but I felt Number 8 was a more interesting and unusual picture, and decided to omit this one.



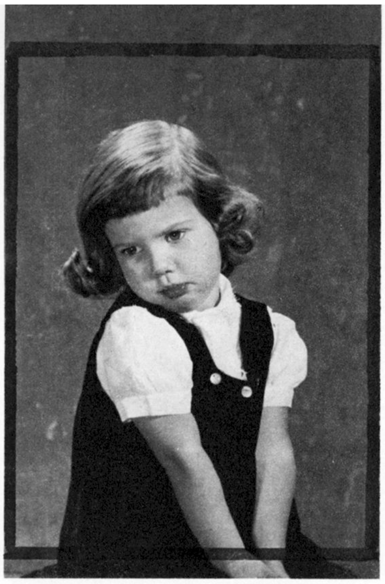
10 Next I decided to show just the girl on the footstool, with no other props. Although this is not the type of expression that most parents choose, I felt it showed another mood, and decided to include it among the proofs. I cropped in drastically to focus attention on the eyes and hands, which tell the story.



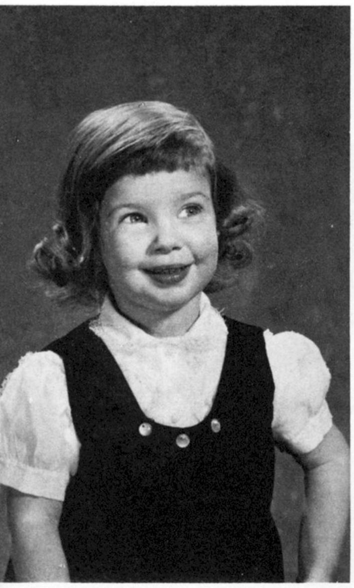
11 I asked her to sit cross-legged on the footstool again, and changed my camera position slightly to get her centered. I decided not to show this one because the expression wasn't as animated or natural as in many of the others, and her arms were hidden behind her back.



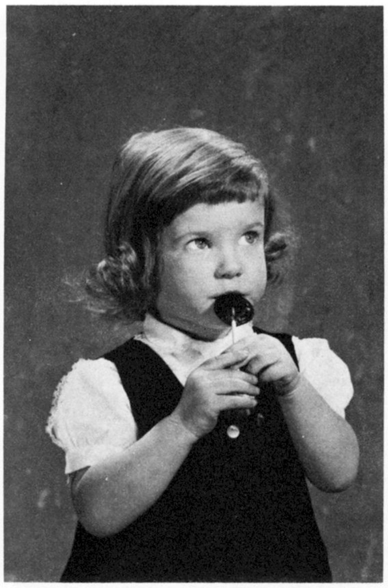
12 Another miss—her smile is charming, but her arms are hanging stiffly at her sides, her body seems wooden, and I don't like the way her head is turned—it looks forced and uncomfortable.



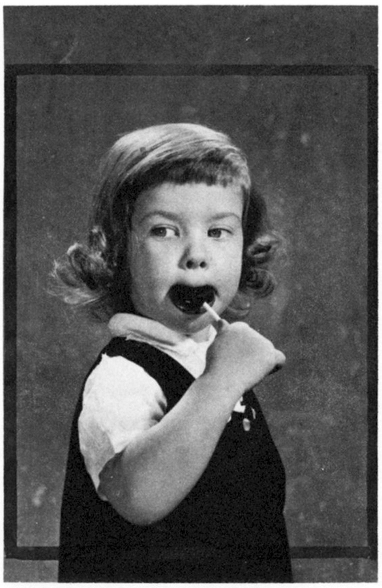
13 My wife turned the footstool at an angle and asked her to put her hands together. This made a better pose. I cut off some excess space at top, and cropped her hands just above the wrists. Be careful when you crop hands or feet—either the whole hand or foot should show, or none of it. Just a portion looks odd or even malformed.



14 She brightened up when my wife offered her a lollipop. [Remember to have your assistant stand on the same side as the mainlight if you want the child to face it.] A lollipop is a nice way to reward your sitter. The expression is cute; but I didn't like the awkward position of the left arm.



15 Don't pass out goodies until you're just about ready to quit! Little fingers and faces get sticky. I have no strong feelings about this shot. The girl had just raised the lollipop to her mouth, and perhaps the effect looks a little posed.



16 This is much better—it appears more spontaneous. You never can tell—sometimes the last shot of a sitting turns out to be one of the best of them all. I proofed this one with a little cropping at the top and bottom.

Here is the picture the parents finally chose

My exposure Number 6 pleased the girl's parents the most, and they ordered a color print. The portrait is reproduced in full color at right. Notice that the lighting is soft and pleasing and the red dress stands out strongly against the muted background hues. For color portraits of children, keep the color scheme simple. The child's expression and pose are the most important things in a color portrait just as they are in black and white.

Wedding pictures–portraits and candids

Wedding photography can be a highly profitable full-time or part-time business–perhaps the road by which you break into the ranks of professional photography. However, it demands special knowledge and techniques beyond those of ordinary portraiture. We have invited Bradford Bachrach, the famous wedding photographer, to participate as a guest of the Faculty to help you get started in this lucrative field.

How to shoot a portrait of the bride

The bridal portrait is perhaps the single most important picture of a woman's life. It is a portrait for today–and for many tomorrows. It will be one of the bride's most prized possessions in years to come. Because of its intense personal and sentimental value, it deserves special care on your part.

You will need studio space large enough to shoot a full-length figure. Don't attempt formal bridal portraits in a small, cramped room. A plain white background is usually preferred [although tastes in this matter may vary]. It's helpful to have a roll of seamless white paper mounted high on a wall behind the subject. You can pull the paper down to the floor and along toward the camera to create a horizonless "sweep." [Sometimes you may also want to put a cloth on top of the paper. Less slippery than paper, it makes it easier to arrange the train of the bridal gown.]

Good bridal portraits can be made with many types of cameras, but most professionals prefer equipment that handles large-format sheet film–4x5, 5x7, or even 8x10. This is because they wish to obtain the highest possible technical quality and sharpness in their negatives and prints, and because the large negative makes retouching easier. With the fine detail of a white bridal gown against a white background, retouching may be necessary to keep the detail from being lost.

Lighting the bridal portrait

Studio floods and spots provide good lighting for most black-and-white bridal portraits. For color work, where the film is slower, the more intense light of electronic flash is usually preferable. Because of the delicate "white-on-white" tones of bridal photography, it's important that you avoid overly harsh "raw" light that may burn up the fine detail. Notice that Bachrach uses a very broad reflector for his mainlight and further evens out and cuts the illumination with a diffusion screen. He also uses a diffuser with his fill-in light.

There are two schools of thought on how to best handle a white gown against a white background. One approach is to use very flat lighting [say a ratio of about 1:2], then to pick up contrast, if necessary, by a slight increase in developing time. However, Bachrach finds that the opposite approach gives him the best results. He often uses a slightly more contrasty lighting ratio to begin with–about 3:1 –then reduces contrast by slight underdeveloping.

You will need to do some careful experimenting with a test subject to work out the lighting ratio and developing time that give best results with your equipment, film, and developer The trick is to find a combination that is just contrasty enough to separate the delicate high-key gradations of tones clearly.

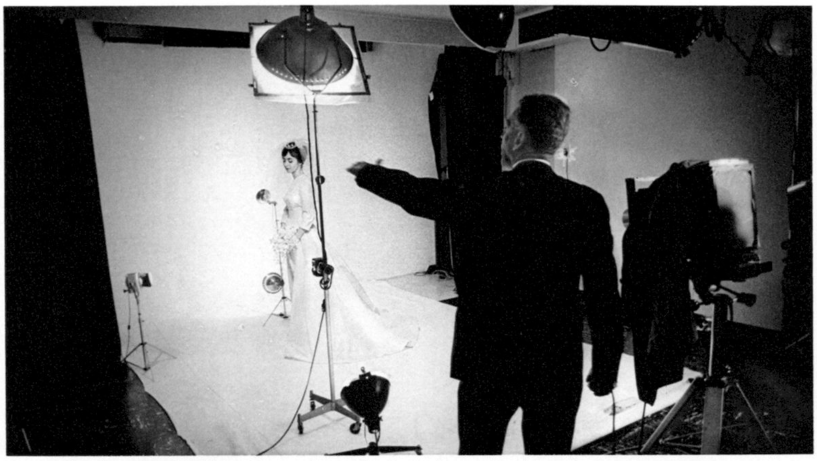
The way you adjust the background light is a critical part of lighting a bridal portrait. As you see in the photograph below, you can use two background lights, one mounted above the other, to get a more even coverage. Right and wrong ways of lighting the background are shown on the facing page. Be sure to study them carefully.

Film, props, and scheduling

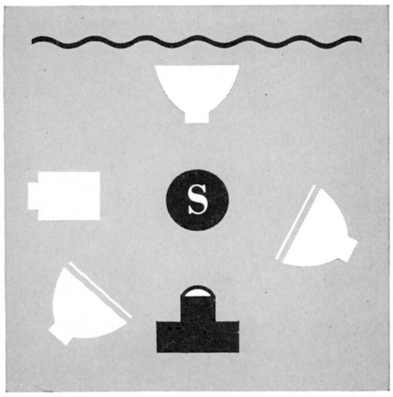
A medium-speed black-and-white panchromatic film with normal contrast is a good choice–the kind of film you might use for any studio portrait. However, some wedding photographers prefer an *orthochromatic* emulsion. [Ortho films, as you may remember, are "blind" to red.] They find that an ortho emulsion tends to give them a little more brilliance in the highlights of the gown. However, it also tends to accentuate skin blemishes, and therefore portraits made on ortho film may require considerable retouching.

You will need a posing bench and a selection of attractive bouquets. It's a good idea to have a florist make up *artificial* bouquets for you. You'll use them over and over again. This is more convenient, and less expensive, than ordering fresh flowers each time. The bouquet should not be too large. Remember, you are selling portraits, not flowers.

Timing is an important aspect of the bridal portrait. In many cases a print must be made available to the newspapers on the day of the wedding. You should always try to arrange to shoot it in advance–a week or ten days before the wedding, if possible. The bride will be more relaxed, and you won't be under such great pressure.

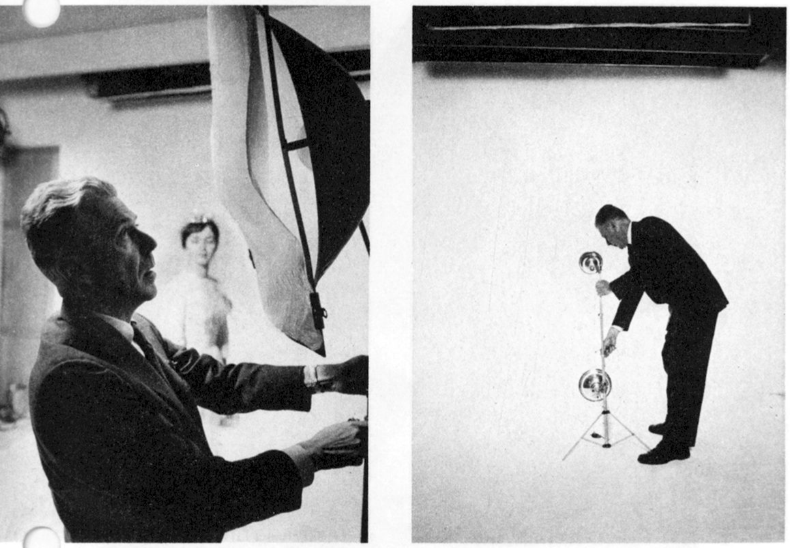


Here is Bachrach at work in his studio with the lights and subject he used for the accompanying demonstration photographs. Notice the seamless white paper sweep and the white cloth under the bride. The placement of lights varies for different shots, as will be explained. However, a good basic setup is diagrammed at right.

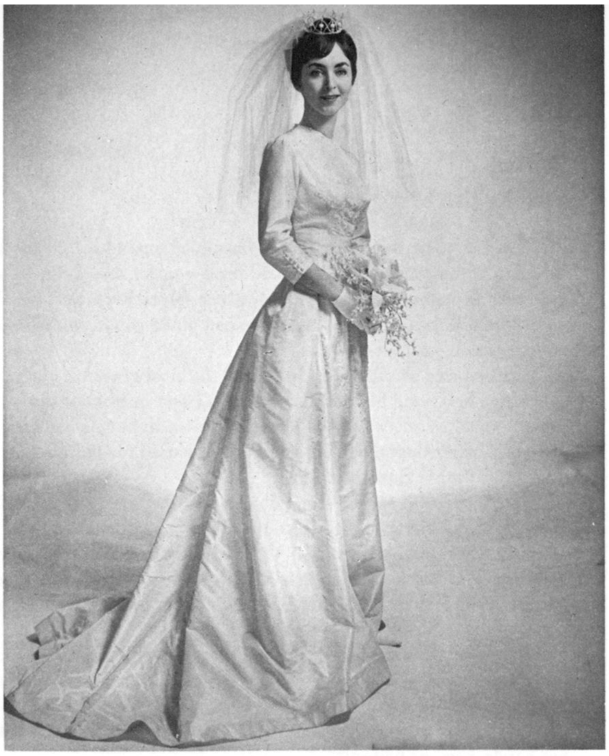


Basic lighting setup: This is a good general-purpose arrangement for many bridal portraits: a 1,000-watt mainlight with a diffuser at a 45-degree position, a No. 1 photoflood fill [also diffused] close to the camera on the side opposite the mainlight, a double background light [two No. 1 photofloods] concealed behind the subject, as shown in the photograph at left. A "baby" [200-watt] spotlight also can be added to rimlight the gown or emphasize its texture.

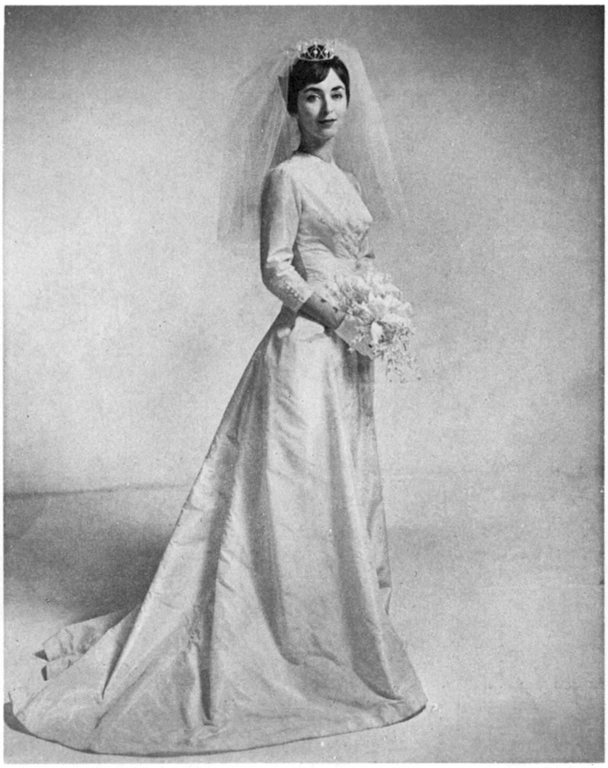
Adjust the background light with care



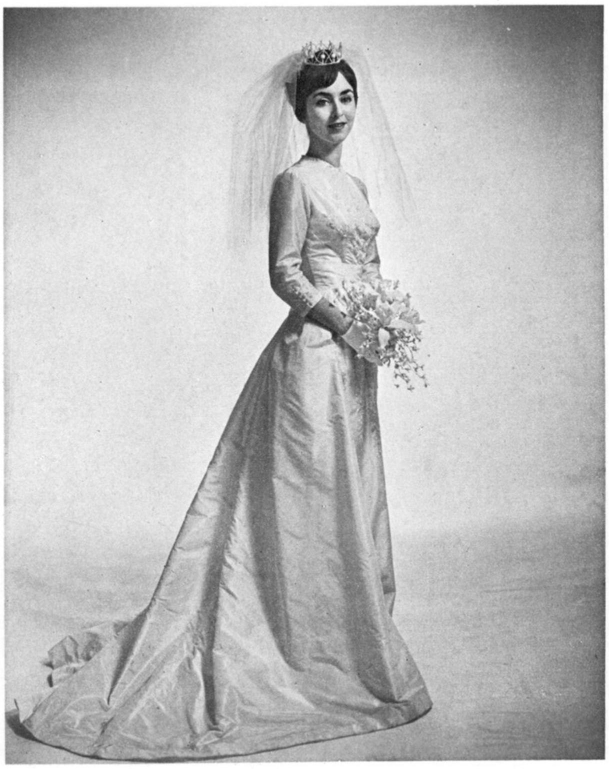
[*Left*] The mainlight has a very broad reflector, which gives a softer, more even effect than a smaller one would. A spun-glass diffusion screen is clipped in front of the reflector to even out the light still more. [*Right*] Bachrach is arranging his double background light. The two photofloods in metal reflectors can easily be adjusted to give even lighting over the large background area included in a full-length portrait.



Right: Here are a good pose and lighting arrangement for a full-length portrait. [It's the result you would get with your lights set up as shown in the diagram on the facing page minus the spotlight.] The mainlight is high enough and tipped down enough to reveal texture and sheen on the train as well as the upper part of the dress. The lighting ratio is just about right–not too flat, but with good open shadows. Finally, the background illumination is adjusted properly. The veil stands out clearly.



Wrong: This picture is similar to the previous one, but contains a common lighting error. *The background is too dark.* The veil has lost the airy, translucent look it should have, and tends to blend into the background.



Wrong: *Here the background is too light.* By contrast, the face and gown seem dark and muddy. The differences between these three pictures are fairly subtle–but they show that adjusting the background lighting properly is critical. It's attention to details like this that will mark your work as professional.

Posing the bride

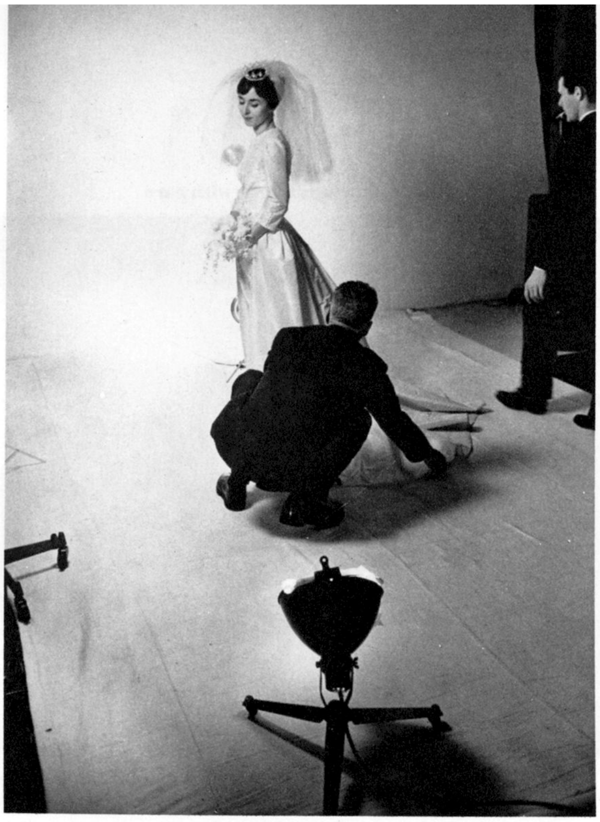
On these two pages we demonstrate some good poses for full-length standing, three-quarter standing, and three-quarter seated figures—and some mistakes to avoid. The variations shown here don't exhaust all the possibilities, of course, but they can guide you in finding other good poses on your own.

Your first step should be to determine the most graceful, photogenic side of the bride and her gown. Ask her to stand in front of the camera and face one way, then the other. Sometimes one side may be distinctly better than the other and should be used for the three-quarter or profile views you take.

Shoot a dozen or so poses, so you can give the bride a good choice. If the gown has a particularly beautiful train, you'd naturally concentrate on full-length views. With a shorter dress, a three-quarter standing or seated pose might show off its beauty to best advantage. Discuss these matters with your subject and find out what her wishes are.

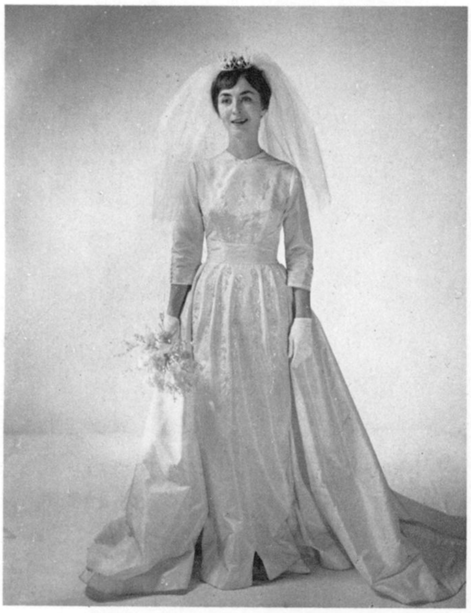
Remember, your basic purpose is to produce a picture that makes the bride *and her gown* as beautiful as possible. Be sure the train is attractively arranged. Eliminate any ugly, messy folds or wrinkles by rearranging the gown, or having the bride conceal the wrinkles with her hands, arm, or bouquet.

Of course, you should adjust your lights for a flattering effect on the bride's face, and apply your knowledge of portrait psychology to help her relax, so she will look her best. Sincere compliments about her appearance and her lovely gown can do much to put her at her ease.

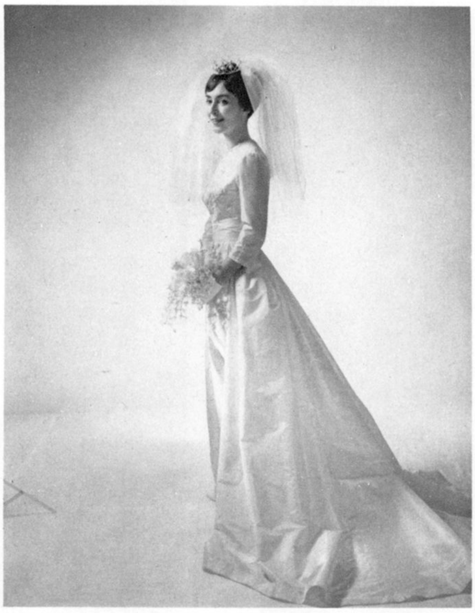


Arranging the train: This is a vital detail. Ask the bride to walk slowly into position, letting the train fall naturally into place. Then make final adjustments for smooth, graceful folds, as Bachrach is doing here. If the train slips out of position, tape it or weight it in place, making sure the tape or weight doesn't show in the picture.

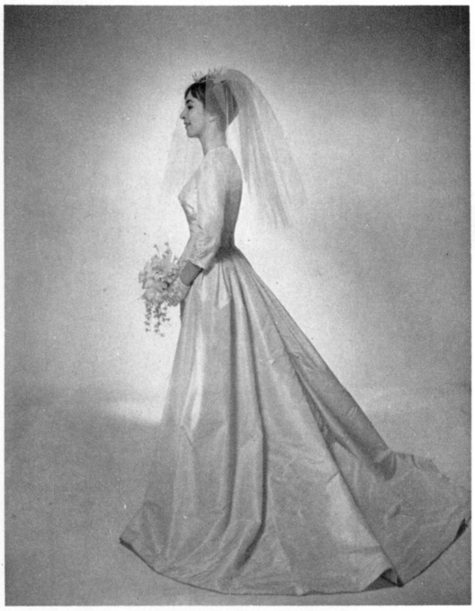
The full-length standing pose



Wrong: Don't pose your subject with hips and shoulders square to the camera. This is ungraceful, and makes almost any woman look too wide.

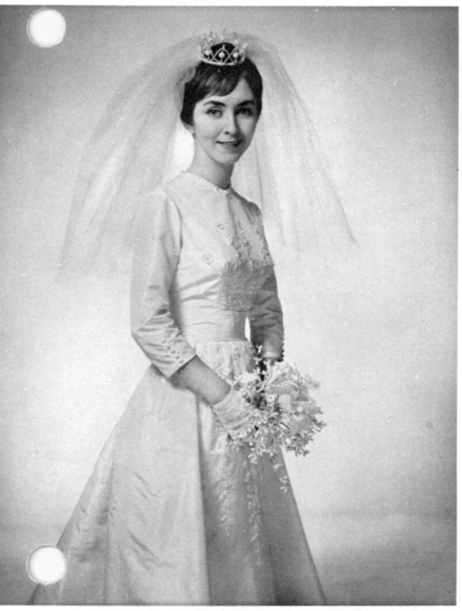


Right: Have her turn so that one hip is farther away from the camera than the other, or assume a semiprofile pose, as here. These poses are more graceful and will show off both the bride and her gown to better advantage. The mainlight was in a 45-degree position at the camera's left for this picture. A small spotlight was pointed at the skirt and train to edge them with highlights.



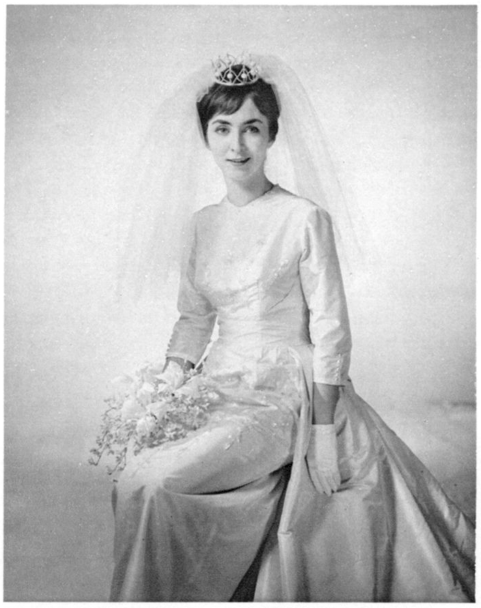
Right: A full profile view often can be attractive, too. To give a semisilhouette effect, Bachrach moved the mainlight farther back and into an almost straight-on position. The slight darkening of the values on the bride, gown, and veil makes them stand out a little more strongly against the light background.

The standing three-quarter pose

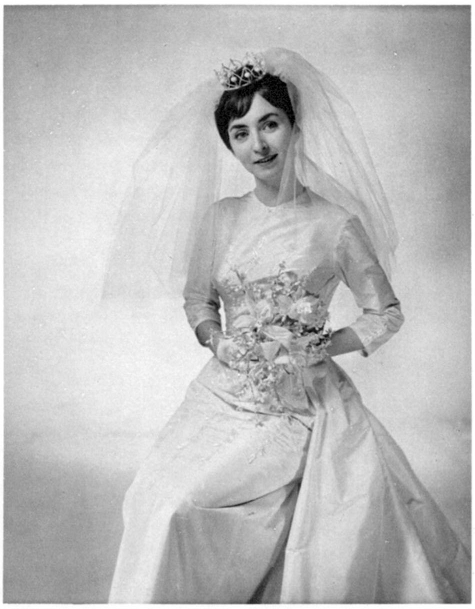


Right: Notice that the bride's hips and shoulders are turned away from the camera. The waistline is made to look very narrow and slim by having the girl cover part of it with the arm nearest the camera. For a girl in a sheath dress, this often is a good choice

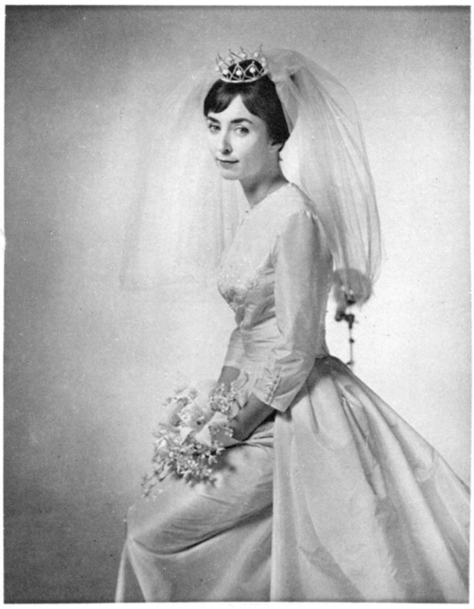
The seated three-quarter pose



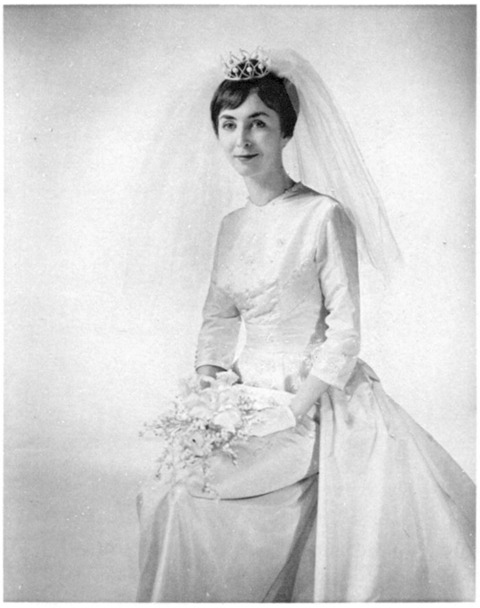
Wrong: Don't let an arm hang limply like this. Ask the girl to bend her arm slightly for a more graceful line. However, don't have her bend her arm *too* much, or you may get a strained and awkward effect. Also, note the unflattering wrinkles near the girl's waist. These should be corrected or concealed.



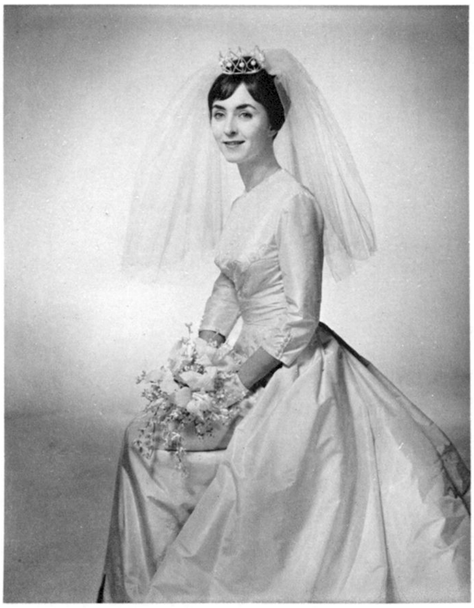
Wrong: Don't let the bride hold her bouquet like this. It looks too big. Another fault to watch for—don't let the veil fall across the cheek so that it breaks the contour of the face, as happened here.



Wrong: Be sure your backlight is completely hidden behind your subject. It would take considerable retouching to remove it from this picture. Also notice what may happen if you don't center the backlight carefully—the side of the veil away from the light tends to merge with the too-dark background.



Right: Here's a good pose-and-lighting combination for a seated three-quarter-figure bridal portrait. The girl's shoulders and hips are turned away from the camera. Her arms are held in a relaxed and natural way, but with enough bend to add a touch of movement. The bouquet is held so that it conceals some wrinkles across her lap—a common problem in seated poses. The mainlight is at 45 degrees at the camera's left.



Right: Here's another good variation, with the girl turned away from the camera even more. The lighting on her face is somewhat flatter than in the previous example because she is facing the mainlight almost straight on. The evenly illuminated face would make this a good portrait for newspaper reproduction.

The bridal portrait in color

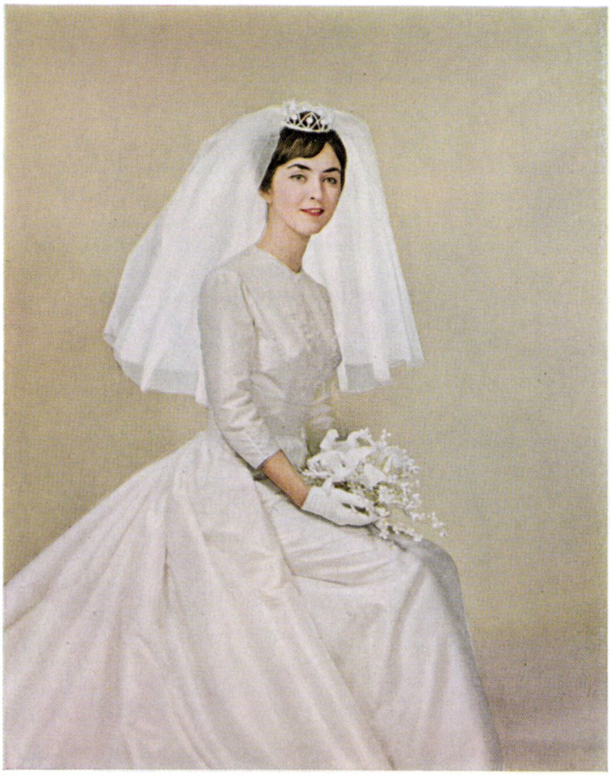
Shooting bridal portraits in color can be a highly profitable end of the business. Even if your client doesn't request a color shot, you might make one anyway, on the chance that she will want it when she sees it.

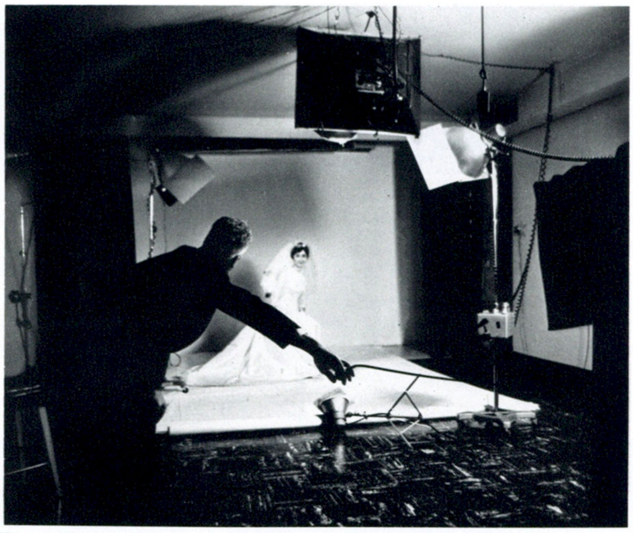
One possibility is to use a color-transparency film, from which high-quality [and relatively expensive] *dye-transfer* color prints can be made. Another possibility is to use a color-negative film, from which you can make black-and-white or color prints. Making a color print from a color negative costs considerably less than a dye transfer. [There are color processing labs which specialize in servicing portrait and wedding photographers who do not do their own color processing.]

A good way to shoot color wedding portraits is on a daylight-type transparency film with electronic flash. The basic speedlight-color setup can be just about the same as the lighting arrangement recommended for black and white, including a diffuser placed in front of the fill and mainlight. Light your color pictures a little "flatter" [less contrasty] than your black and whites. You also might place a second fill with a diffuser just off the floor in front of the camera. Tilt it up to throw a little extra light into the shadows under the chin–shadows that have a habit of going unpleasantly dark.

Ordinary street make-up photographs well both in color and black and white, but it should be put on a little lighter for color shooting. [With black and white it must be dark enough not to bleach out when the floods are turned on.]

Bright, strong colors are not usually considered appropriate by most wedding photographers. For a bouquet in a color shot, white is an excellent choice. For a background, Bachrach favors a muted or neutral hue. "I prefer to play down the color," he says, "and usually try for an almost monochromatic effect that emphasizes the delicate gradations of the dress, complexion, and flowers."





Here is Bachrach's electronic-flash setup for color portraits on daylight-type transparency film. Notice the second diffused fill-in light on the floor just under Bachrach's hand. This light is used to soften the shadow under the bride's chin.

This picture has the muted, almost monochromatic effect that Bachrach likes in a color wedding portrait. The lighting is very soft and the shadows are open.

Tips on processing and printing

Contrast control needs special attention in bridal portraits. You must keep subtle high-key values distinct or the gown and veil will look muddy. On the other hand, be careful not to let highlights become opaque. A relatively slow, soft-working developer can help give you a margin for error. [Bachrach uses a diluted solution of DK-50 for developing 4x5 and 8x10 negatives.]

If the first negative you develop turns out too flat, increase your developing time. If it seems too contrasty, reduce developing time. Unless you are very sure of your results through repeated experience with standardized equipment and materials, it's a good idea to make one exposure for test purposes. Run this test shot through the developer first to see what adjustments, if any, you need to make in development.

Wedding–and other–portraits sometimes are contact-proofed on an inexpensive *printing-out paper* [also called P.O.P.]. The image is reddish or magenta in hue and fades after prolonged or repeated exposure to bright light. However, it is much better showmanship to make up a few sample enlargements of the best shots from a sitting.

For your final prints, use a warm-toned paper that gives a good range of gradation in the middle values. If you do much portraiture you might want to stock several paper surfaces–toothed, textured, pebbly, and smooth, for example–and give customers a choice.

How to cover a wedding ceremony and reception

A successful, thorough candid coverage of a wedding and reception is no easy job. It calls for careful planning, constant alertness, and a thorough mastery of your camera, lights, and film. We repeat the warning we gave at the beginning of this lesson: *Do not take on the sole responsibility for covering a wedding until you know you can deliver satisfactory results.* Gain experience first by taking supplementary photographs at the weddings of friends or relatives. The following tips and guidance will help you acquire the necessary skills more quickly.

What you need

A 4x5 press camera with electronic flash mounted on it and a 12-exposure film pack will give you a reliable combination for most situations you may encounter in shooting wedding candids. A 2 1/4x2 1/4 reflex camera is also popular with many candid wedding photographers. Whether you choose roll-film or sheet-film equipment, be sure to use a camera that you can handle quickly and surely. You must be able to reload in seconds without fumbling. Events won't stop for you while you pause to change film.

Electronic flash is almost universally preferred by professionals. The reason is obvious–in shooting a candid coverage you may take many scores of pictures. With conventional flash you'd need to carry an inconveniently large number of bulbs. Of course, you can work successfully without electronic flash [thousands of wedding photographers did so before speedlight was perfected]. But you'll make the job much easier for yourself if you buy or borrow electronic flash for the occasion.

You'll need a small tripod for time exposures during the wedding ceremony. Flash usually is forbidden at this time.

Keep your lighting simple. Direct flash on the camera or bounce flash [when the surroundings lend themselves to this method] is your safest bet. Most clients will want you to produce clear, sharp, well-lighted pictures. They will be much more interested in the faces and expressions of the people in the picture than they will in composition or beautiful lighting effects. By all means try for some imaginative, interpretive pictures with strong mood–if you have time. But first make sure you have your key shots–sharp and clear.

Check your equipment beforehand. Be certain your camera and flash unit are in proper working order. Memorize the key exposure settings for your most commonly used flash-to-subject distances. Carry an ample supply of film. *Simplify* and *standardize* your equipment, materials, and working methods as much as possible.

Planning

Good planning is another key to success in covering a wedding. Know, as far as possible, exactly *what, where,* and *when* you're going to shoot.

1. Get a time schedule of the events, plus an itinerary. Be sure you know the exact location of the church and the hotel or country club for the reception.

2. Find out what photographic activity, if any, will be permitted during the wedding ceremony. Will you be allowed to use flash before and after the service? What is the order of events?

3. Check with both families for a list of friends and relatives who are "must" subjects for shots in the receiving line or at the reception. It is most important that you get good pictures of all these people. Missing a favorite aunt or an old friend of the bride's can cause acute embarrassment or hurt feelings–and lose you future customers.

4. Find out what doors the bride and groom are planning to use so you can be ready ahead of time for key entrance and exit shots.

The key shots

Following is a checklist of important shots. The items printed in italic type are pictures that practically every wedding coverage should include. The rest are shots that will give you a more detailed and interesting coverage.

Of course, every wedding is unique. Your coverage may vary considerably, depending on the religious faith of the bride and groom, whether it's a relatively small and simple wedding or a large, elaborate affair, and whether it takes place in the morning, the afternoon, or the evening. Local customs differ, too, and every bride has her own wishes that you must cater to. However, this list easily can be adapted to fit individual cases.

The word "candid" is used somewhat loosely in connection with a wedding coverage. Certain key shots–cutting the cake, the bridal toast, throwing the bouquet, family groups, etc.–should be carefully directed by the photographer. However, remember that the wedding and reception are not being held for the benefit of the photographer. The best wedding photographer is the one who can work unobtrusively and get his pictures with a minimum of disturbance.

At most receptions, the bride and groom do not stay until the end. So be sure you get all the key pictures of them as early as possible. Then you can catch up with your coverage of friends and relatives.

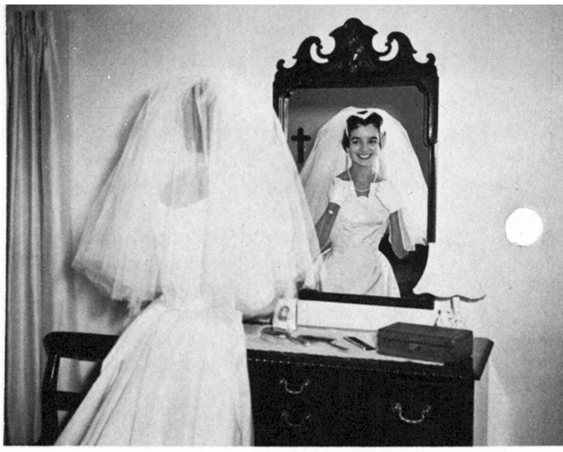
On the following pages you will find a selection of important shots from an actual wedding and reception coverage, with specific advice on how to handle each one.

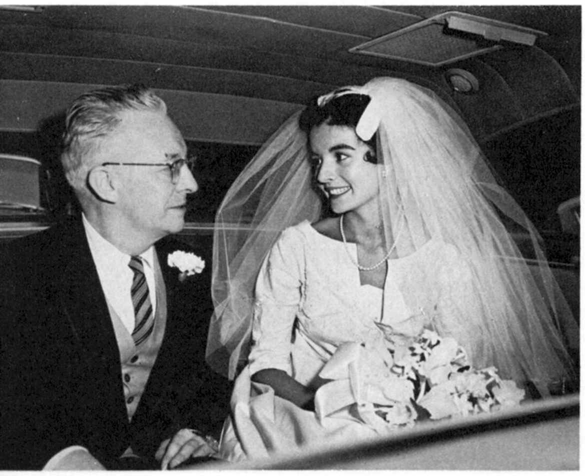
A checklist of key shots in a candid wedding coverage

Exterior of the bride's home, if it's attractive
"*Primp shots*" [the bride preparing herself for the wedding ceremony –alone, with her mother, and with attendants]
The bride coming downstairs
The bride's mother adjusting the father's boutonniere
The bride and her father leaving the house
The bride's attendants leaving the house
The bride and her father in the car
The bride and attendants arriving at the church
The groom and best man in the vestry
The groom's mother being ushered to her seat
The bride's mother being ushered to her seat
The flower girl going down the aisle
The bride and her father going down the aisle
A time exposure of the ceremony itself
The exterior of the church
The bride and groom leaving the church
The bride and groom in the car
A posed shot of the receiving line [with no guests]
The receiving line just as the first guest reaches the bride
The receiving line–several shots showing the most important friends and relatives
Posed group shot of the entire wedding party
Posed group shot of the bride, groom, and both sets of parents
Posed group shot of the bride and her attendants
The bride's father and the groom
The bride and groom making their entrance at the reception
The best man proposing a toast
The bride and groom toasting each other
The bride and groom reading congratulatory telegrams
Long shot of the head table at the reception
Sections of the head table [including three or four people in each shot]
The bride and groom cutting the cake
The bride and groom dancing
Posed shot of the bride's parents
Posed shot of the groom's parents
The bride throwing the bouquet
The bride and groom in traveling clothes
Friends throwing confetti or rice [sometimes this may take place when the bride and groom leave the church]
The bride and groom in the car
Rear shot of the car showing signs, tin cans, etc.
Guests waving good-bye as the bride and groom leave for their wedding trip

A candid wedding coverage: 15 important shots

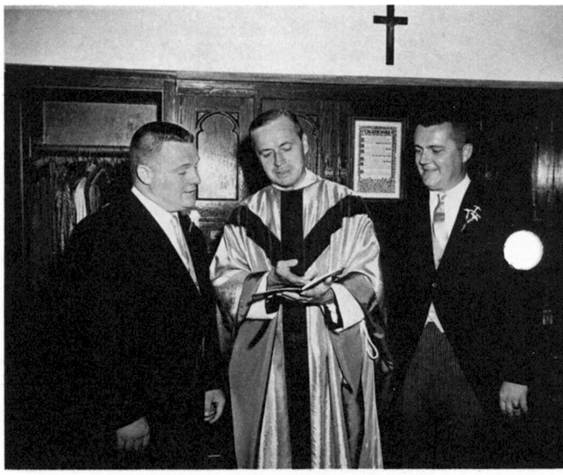
The bride gets ready: Shoot at least one picture of the bride alone at her dressing table. If the mirror is attractive you might try a reflection shot like this. [Be careful to angle your flash so its reflection doesn't show in the picture.] Also get a shot of the bride and her mother, and the bride and her maid of honor or other attendants.

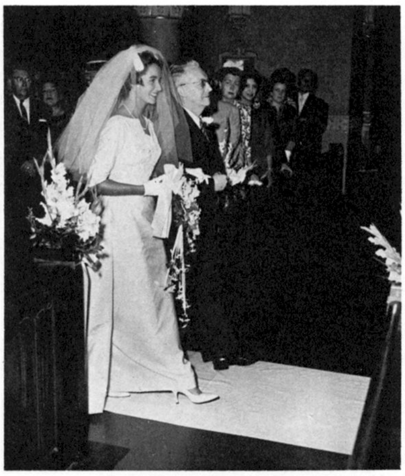




The bride and her father in the car: The actual arrangement may be that the bride and her maid of honor will ride in the back, while the father sits in the front with the driver. Tactfully request the principals to reverse the arrangement long enough for you to get this important shot.

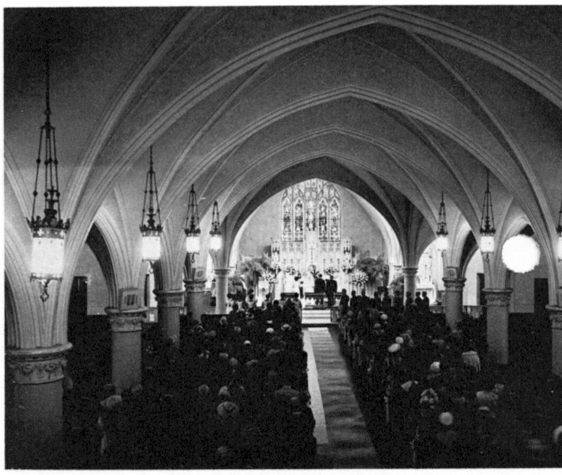
The groom and best man: Shoot this in the vestry, a little before the ceremony. If the clergyman is not available, have the best man adjust the groom's tie or handkerchief, or show the groom giving the ring to the best man.

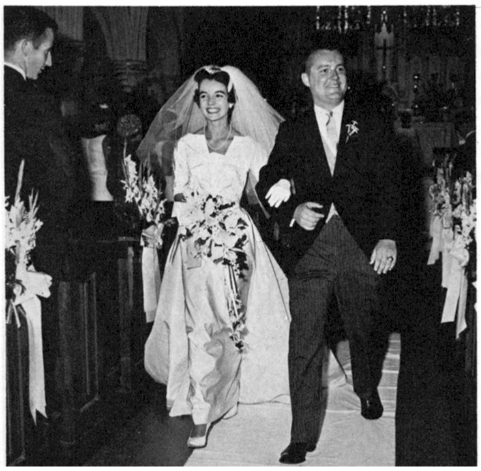




The bride and her father come down the aisle: You may be able to get two good shots of this—a straight-on shot as they come down the center aisle toward you, and a profile view as they approach the altar, with front-row guests in the background, as in this picture. Prefocus your camera and shoot when they pass the "target" spot.

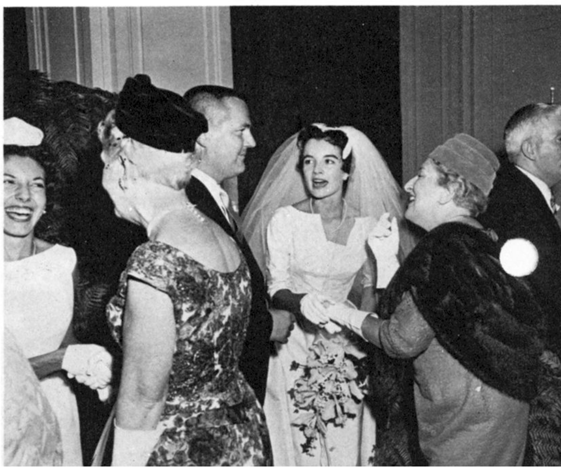
Time exposure of the ceremony: A good method is to put your camera on a tripod, stop down the lens to get the depth of field you need, and then take a time exposure. A wide-angle lens can be useful here. Look for a choir loft or balcony in the back of the church that may give you an effective high-angle viewpoint. Take more than one shot during the ceremony if you have time.

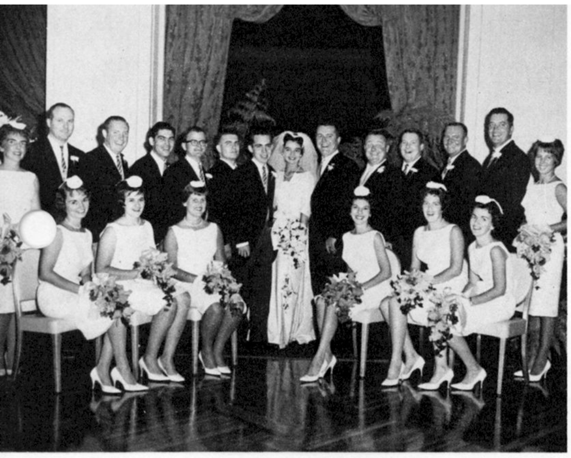




The bride and groom come down the aisle: Station yourself in the aisle ahead of time and prefocus your camera. Get the bride and groom full figure but close enough to show their faces clearly. Use a slightly low angle to make them seem taller and more important.

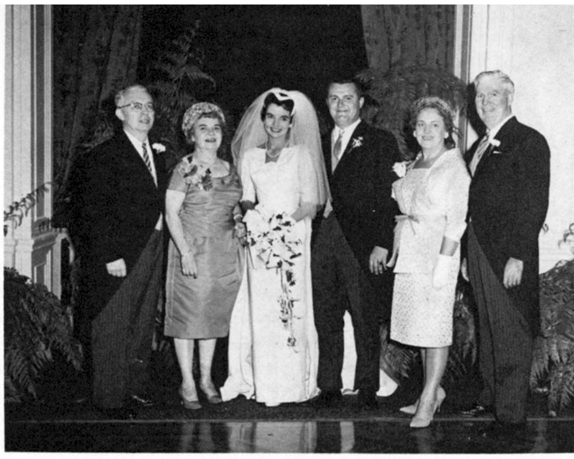
The receiving line: First get a shot of the receiving line itself with no guests. Record the first guests as they reach the line, and other important friends and relatives, as suggested by the bride. Try to find an angle that shows *faces*—avoid backs of heads as much as you can.

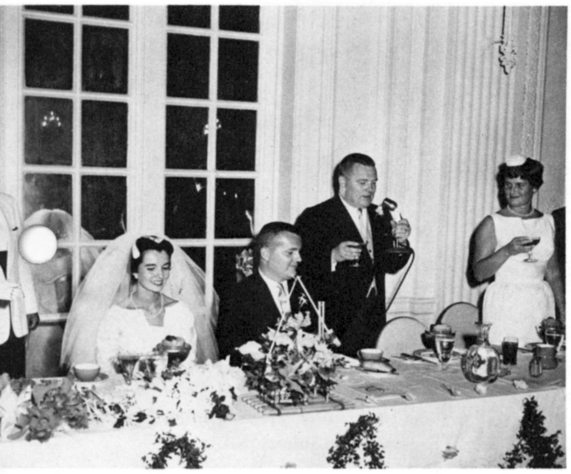




The entire wedding party: Sometimes the whole group will stop off at your studio for pictures on the way to the reception. Otherwise, arrange to set up and shoot this essential picture *immediately* after the members of the wedding party have arrived at the reception. A formal, symmetrical arrangement with the bride and groom in the center is traditional.

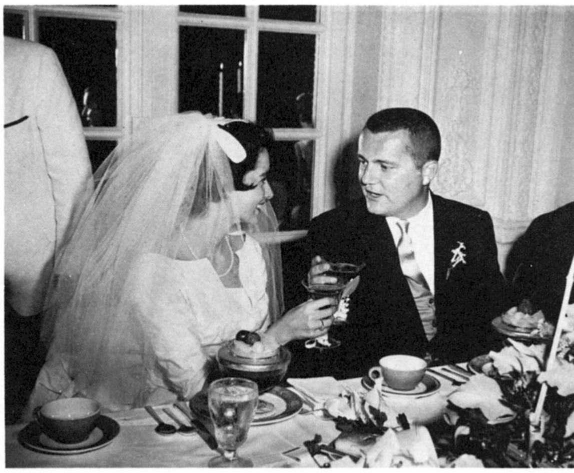
Bride and groom with their parents: This is another important posed shot you should get before the reception. Find as simple a background as you can. It can be a straight, formal pose or you might try a more dynamic, informal arrangement.

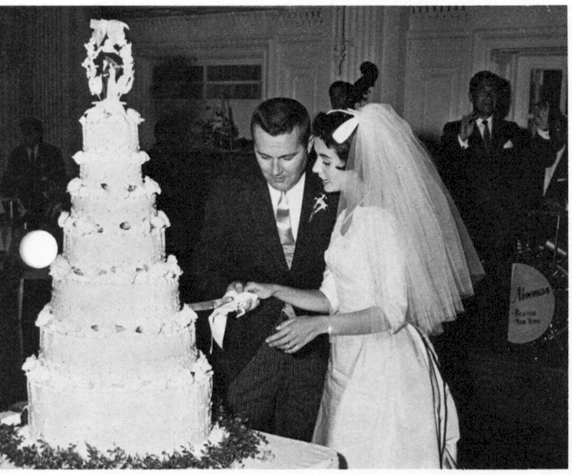




The best man proposes a toast: This is another key picture, starring an important supporting player. Try to set it up well. The best man should stand out clearly from the background. Any guests in the picture should be looking at him. The bride and groom may look at him, or ahead as in this picture–but they should appear to be listening.

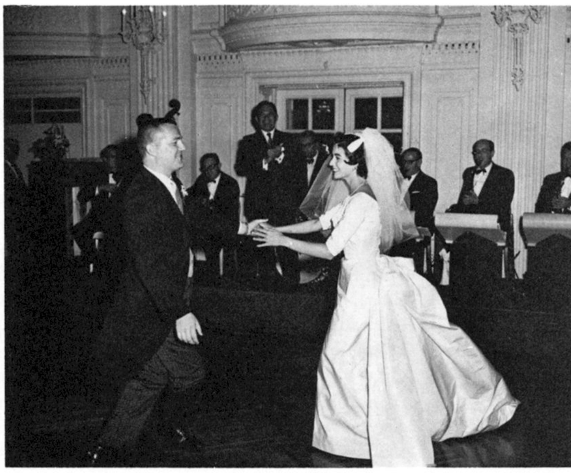
The bride and groom toast each other: Since there are relatively few key shots that feature the groom, this is a good opportunity to find an angle that shows him up well, even if the bride is in profile. Be sure the bride and groom are looking at each other, not the camera.

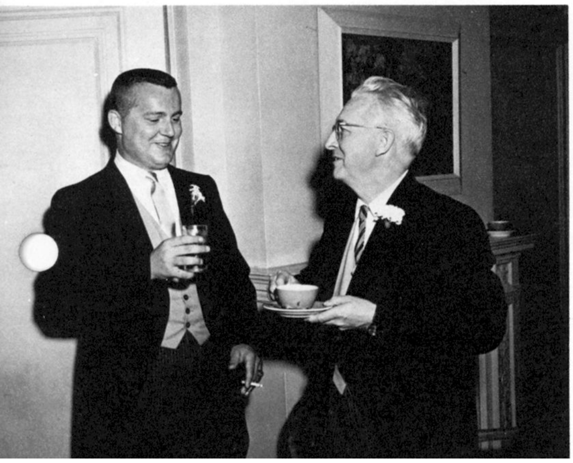




Cutting the cake: Find an angle that shows the cake to advantage. If it's a tall one, as here, be sure to include the entire cake. Both the bride and the groom must have a hand on the knife, and their hands should show clearly.

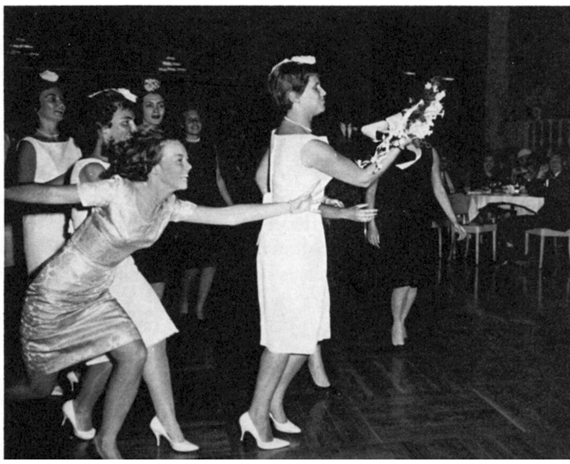
The bride and groom dancing: Catch the traditional waltz that starts the dancing. Later, if they perform some more contemporary steps, catch this, too. Get action and happy, animated expressions. Also important are shots of the bride dancing with her father and with the best man, and the groom dancing with his mother and the maid of honor.





The groom and the bride's father: This is just one of many pairs and small groups you should shoot during the reception, depending on time, opportunity, and the bride's wishes. Other combinations: the two fathers, the two mothers, the bride with both fathers, both sets of parents together, close relatives of the bride and groom, old family friends, etc.

Throwing the bouquet: Find out where the bride will stand when she throws the bouquet. Try to include both the bride and her attendants. If this is impossible, concentrate on the bridesmaids, as was done here.



Photographing pets

Photographing cats, dogs, birds, horses, and other pets and domestic animals has its special requirements—and its special fascination, too. You don't have to look hard for subjects to practice on. You might begin by photographing the animals around your own home or the pets of friends or relatives. Later, if you become skilled enough, you may find that pet photography offers you a good source of part-time income. Pets are fine subjects for pictures you enter in contests, too. Some people even make pet photography a full-time career, like Walter Chandoha, whose wonderfully expressive animal "portraits" are used throughout this section of the lesson. But whether you photograph them primarily for fun or profit, animals are endlessly intriguing subjects for your camera.

In photographing pets you use many techniques similar to those you studied in the child photography section. With animals, as with young children, you usually cannot *direct* the action by verbal command. You must *do* something that causes the reaction you want—and then photograph it. Patience is a major requirement in animal photography—and pure luck is a factor, too. However, by applying the methods we demonstrate here, you should be able to make the lucky picture happen more often.

Two types of pet pictures

There are two basic types of salable pet pictures—the *portrait for the owner* and the *picture shot for editorial or advertising use.* Sometimes you can shoot both types during the same sitting, so it's well to keep the distinctions between the two in mind.

The portrait should show off the pet to best advantage. Its basic purpose is to please the owner. Usually he'll like a sharp, clear picture in which the animal looks bright-eyed and alert. If the animal is a pure-bred or show dog, be sure the camera angle, pose, and lighting emphasize the desirable points of his breed. Your public library probably has books or manuals that give this information for various breeds of dogs, cats, or horses. Local dog breeders and cat fanciers are another source of information. If you decide to go in for much animal photography, attend local dog, cat, or horse shows to become better acquainted with the subject.

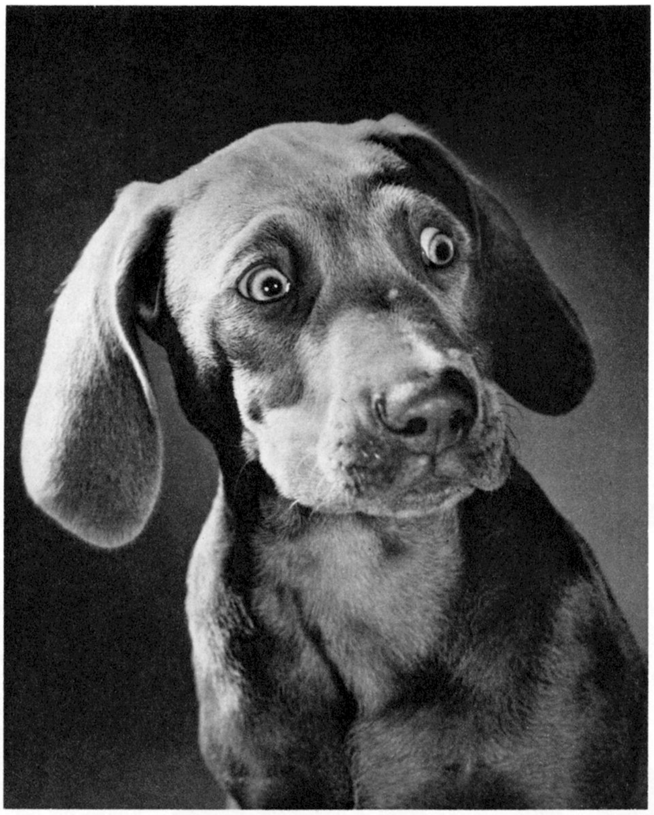
The second type of pet picture—the editorial or advertising shot—is one that is suitable for publication. It must be eye catching and appealing because of the animal's pose or expression or because it shows a story-telling situation. An alley cat or a mongrel pup may give you a better picture than a blue-ribbon Siamese cat or a pure-bred poodle.

Always be on the lookout for new animal "talent." Keep your eyes open for animals that are interesting because of their coloring, fur, shape, breed, engaging expression, etc. When you find such an animal, make arrangements with the owner to photograph it. *Get a model release signed by the owner,* in return for payment in money or prints. Often a good portrait or two of the pet will mean more to the owner than a money payment. [See "Photographers and the Law" in *How You Can Turn Your Photography into Dollars.*] Place the animal in a setup similar to the one demonstrated in this section, and shoot many pictures.

Out of your shooting should come a few pictures that may have sales possibilities. Over the years you can build up a valuable collection of "stock" or "file" pictures–interesting, appealing animal pictures which might be bought by editors of magazines or newspapers, art directors, calendar printers, greeting card manufacturers, etc. From time to time, you can make a selection of these pictures, show them to potential customers, and sell them for *one-time use only.* Thus the same pictures may be sold many times over.

Don't expect to sell animal pictures just because they are "cute." They must be unusual in idea, expression, or action and be technically polished before they will sell. Avoid the tired old clichés, like a kitten in a Christmas stocking or dogs dressed like children.

The pet's owner usually wants a clear, sharp picture showing his animal looking bright and alert as in this shot by Chandoha of a Norwegian elkhound. In general, shoot pet pictures from the animal's own head level or slightly lower. This makes the animal look larger and more impressive.



The most successful editorial animal pictures often are those in which the pet seems to be expressing some human emotion. This amusing picture was caught by Chandoha just as the dog turned his head, startled by a sudden noise off camera. The photographer has sold it many times over.

What you need

Because the actions and reactions of animals are not usually predictable—and may be very quick indeed—you must be ready to shoot on split-second notice. Also, you may need to shoot again and again in rapid succession to get the right pose and expression. Therefore, you need a camera with a bright, clear viewing system that lets you follow the action unhesitatingly, and that permits you to change focus quickly and take several shots in fast sequence.

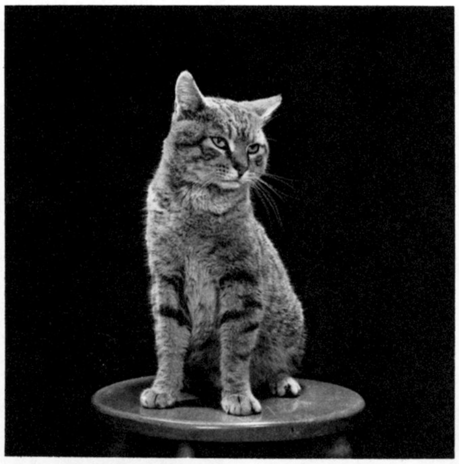
A reflex camera is preferred by many animal photographers, including Chandoha. He uses both a twin-lens and single-lens reflex roll-film camera and sometimes a 4x5 single-lens reflex. However, 35-mm equipment can be used to take good animal pictures, too. A single-lens reflex model with *waist-level* viewing is handier than an eye-level prism reflex or rangefinder type for animal shooting.

When you photograph small animals such as cats, a normal lens may give you too small an image—particularly if you want to show the head in dramatic close-up. One solution, if you have an interchangeable-lens camera, is to use a long lens. Another solution is to use a supplementary *close-up lens*. This is a lens you attach in front of the camera lens to get a larger than normal image. These close-up lenses are available in various "strengths" [giving different degrees of magnification] and in sizes to fit most cameras.

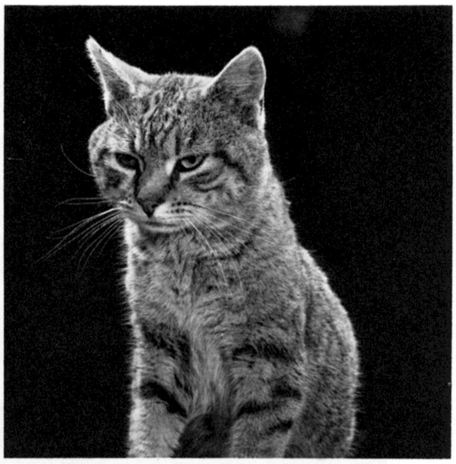
With a single-lens reflex, you can see directly the result the close-up lens is giving you. With a twin-lens reflex, you may need two lenses—one to place in front of your taking lens and one in front of your viewing lens. With some models, a prism device on the supplementary lens for the viewing lens corrects for parallax error. If this is not the case with the equipment you're using, be sure to correct for parallax—it may be great at short taking distances.

How long and close-up lenses can help your animal portraits

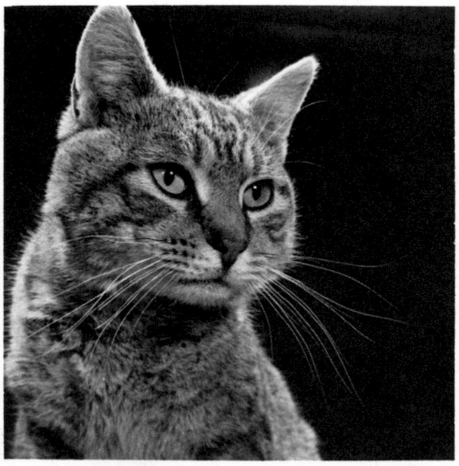
All of these pictures were made with a 120 roll-film single-lens reflex camera from the same distance—the minimum focusing distance the camera allowed. They show how various types of close-up lenses and a long lens can give you a sharp, large image when you photograph small animals.



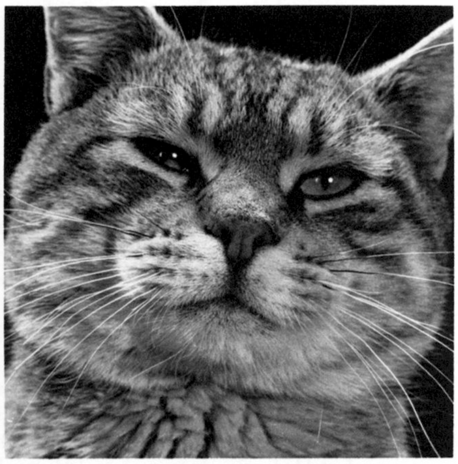
The camera's unaided normal [80-mm] lens gave this view. Fine, if you want to show all of the cat, but not good for a dramatic close-up. If you cropped and enlarged just the head there would be some loss of sharpness and technical quality.



A No. 1 close-up lens placed in front of the normal lens gives a bigger image.



A No. 2 close-up lens magnifies still more. Now you could crop the head very close and retain sharpness and technical quality.



This extremely close view was produced with a long [150-mm] lens and a No. 2 close-up lens. The cat's head almost fills the frame.

Lighting animal pictures

Flash is essential for studio photographs of animals, and electronic flash is particularly desirable. In the heat of floods and spots, dogs and cats may grow uncomfortable or fall asleep. To get enough illumination for a fast shutter speed and small aperture [both important for sharp pictures of animals], the lights must be very strong or very close to the subject.

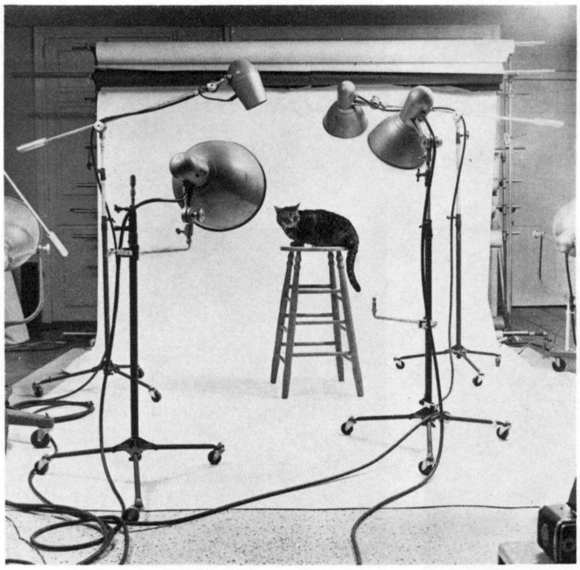
With the relatively intense light of a flashbulb, you generally can use a shutter speed fast enough to stop considerable motion. With speedlight, the brief duration of the flash itself enables you to catch the fleeting poses and expressions that often make the best pictures. And both are relatively cool sources of light.

We suggest you begin photographing animals with just a single speedlight or extension flash and a crumpled aluminum-foil reflector. If your interest or income from animal pictures increases, add more units until you acquire a four-light electronic flash outfit similar to the one shown below.

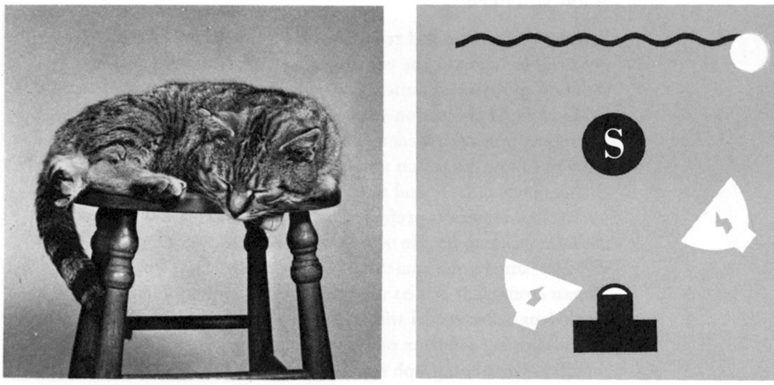
Exposure and animals

Fur can absorb light to a surprising degree. You may need to open up about a stop more than normal when photographing dark-coated animals. [On the other hand, you may need to stop down when photographing a white animal.] If you haven't taken any animal pictures before, make some test shots of light-, medium-, and dark-colored animals and bracket your exposures to determine what adjustment, if any, is necessary with your equipment and materials.

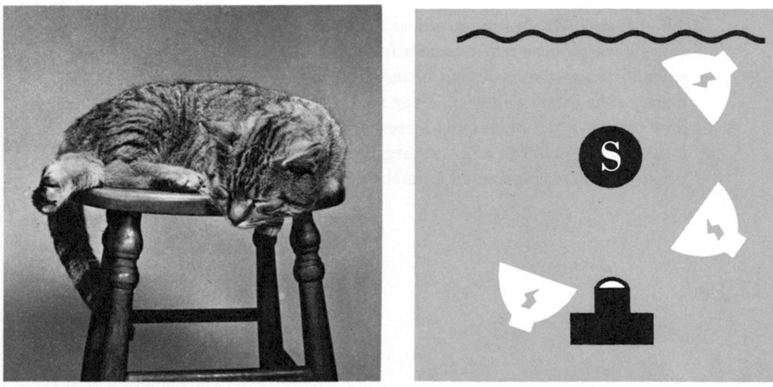
As a rule, don't use diffusers in front of your mainlight or fill. A sharp, texture-revealing light is usually best for bringing out the quality of the fur and clearly defining the animals' shape. In general, use a dark background for light-colored animals and a white background for dark ones. When the animal is medium colored, make sure your background is distinctly lighter or darker than the overall value of the fur.



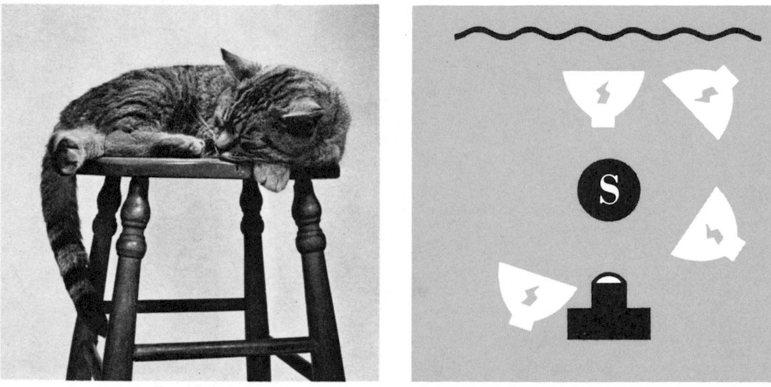
A basic setup for pet photography: Notice the use of the seamless white paper just as for human portraiture, and the high stool. This stool has two advantages: [1] It brings the animal up to a waist-high camera position, making things more comfortable for the photographer. [2] It is high enough to discourage a small animal from jumping off. The lights are studio electronic-flash units that Chandoha uses for his indoor animal shooting.



Two lights: This cat was photographed with a simple two-light setup that's effective for animal pictures. It consists of a mainlight at 45 degrees and a fill close to and on the opposite side of the camera, as the diagram illustrates. A foil-covered reflector can be used in place of the fill. Be sure the animal is far enough away from the background so you don't get a visible shadow. If both lights are of the same intensity, move the fill back until you have about a 3:1 lighting ratio.



Three lights: Adding an accent light to the above setup can bring out the sheen and texture of the animal's fur. Notice the glossy highlights that weren't there before on the cat's neck and back. The accents were added by an electronic flash in a narrow reflector. The light was mounted on a boom so it could easily be pointed down at the animal from behind and yet not show in the picture.



Four lights: A background light was added here. With the contrast stepped up, the gray cat stands out very clearly. This four-light setup is very useful for taking studio pictures of small animals.

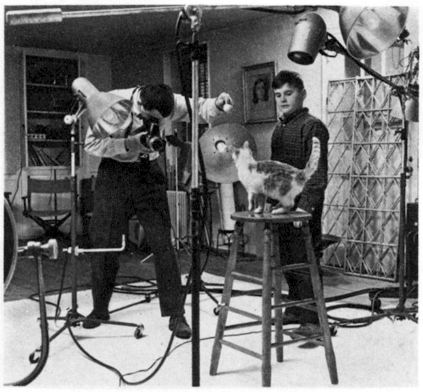
How to get animals to pose

The methods of getting animals to pose for you are very similar to those you use with babies or very small children. As in child photography, an assistant is essential.

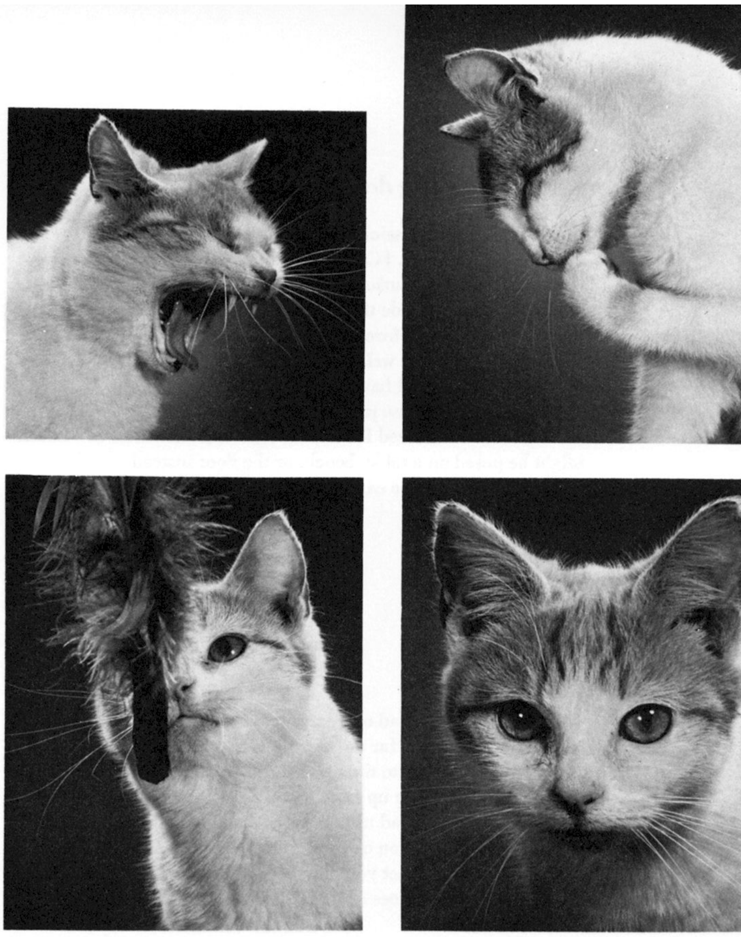
A second important requirement is a quiet location so you and your assistant can control the animal more effectively. Outside noises, such as those caused by street traffic, tend to distract animals, just when you may want them to react to a stimulus you are providing.

A third requirement is a fairly high, small platform that will discourage the animal from jumping down or moving around. A high stool like the one shown is excellent for this purpose.

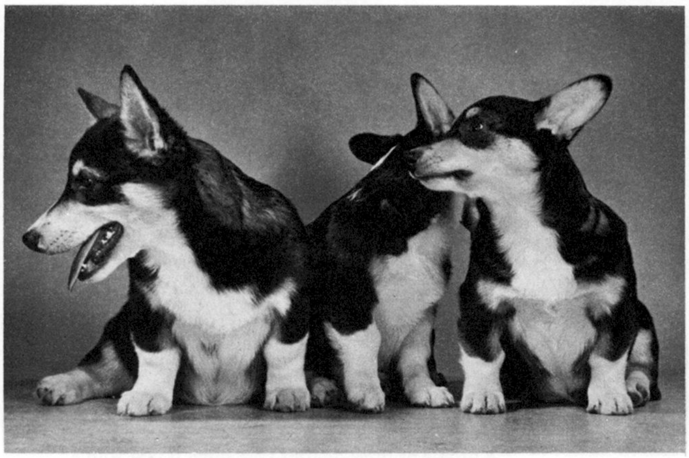
A fourth requirement is a good collection of attention-getters. The tip of your finger, a feather, a tassel on a string, or a piece of yarn are good for attracting a cat's attention. By moving the object up or down or sideways you can cause the cat to look in almost any direction you wish. Noises, too, can be used with good effect, although they often work better with dogs than with cats. The rustle of crinkled cellophane from a cigarette package, toy "crickets," snapping your fingers, or mouselike squeaks—any sharp, provocative sound—can cause ears to perk up and heads to lift. If these fail, try a bit of catnip or a small piece of chicken, shrimp, or other favorite food on a string to catch your subject's attention.



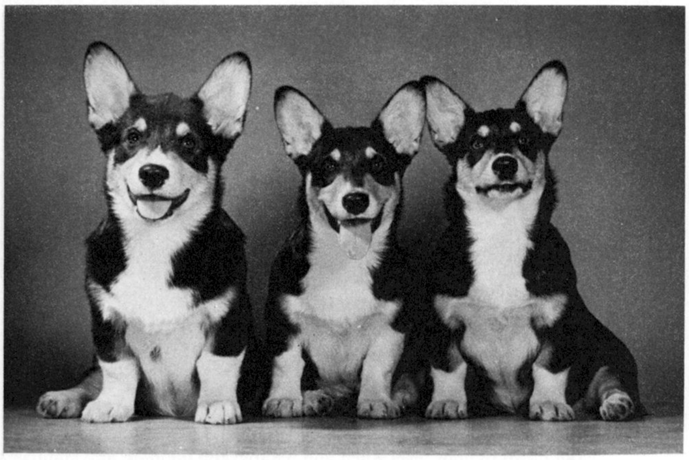
Getting a good pose: Working with speedlights, Chandoha doesn't need a tripod to eliminate camera shake, and the hand-held reflex gives him good maneuverability. He takes care of holding the cat's attention for poses facing the camera. His assistant—his son—gets the cat to look away for three-quarter or profile views.



Do's and don'ts: Here are four contact prints from a typical shooting session. The photographer shot a total of two 12-exposure rolls before he was satisfied he'd gotten some good poses and expressions, and he sometimes shoots many more. Even with the methods of control previously explained, animal photography is unpredictable and partly a matter of luck. Don't take just one or two exposures—keep shooting until you feel you've got something good. Watch for and try to catch interesting action such as the cat yawning or washing himself [*top*]. These may be the best shots for your editorial file. Be careful not to shoot when the attention-getter—in this case a feather—is sticking into the picture area [*lower left*]. For a good head-on portrait such as the owner might be pleased with, make a noise so the animal will look into the camera [*lower right*].



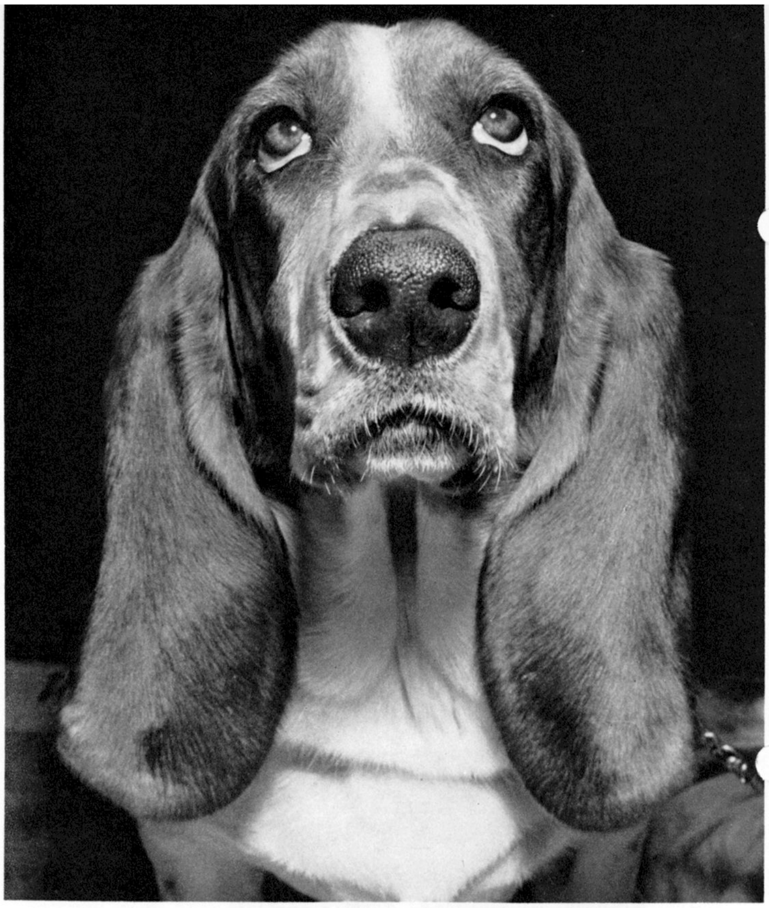
Wrong: Here are three appealing Welsh corgi puppies—but they're looking in every direction except where the photographer wants them to look.



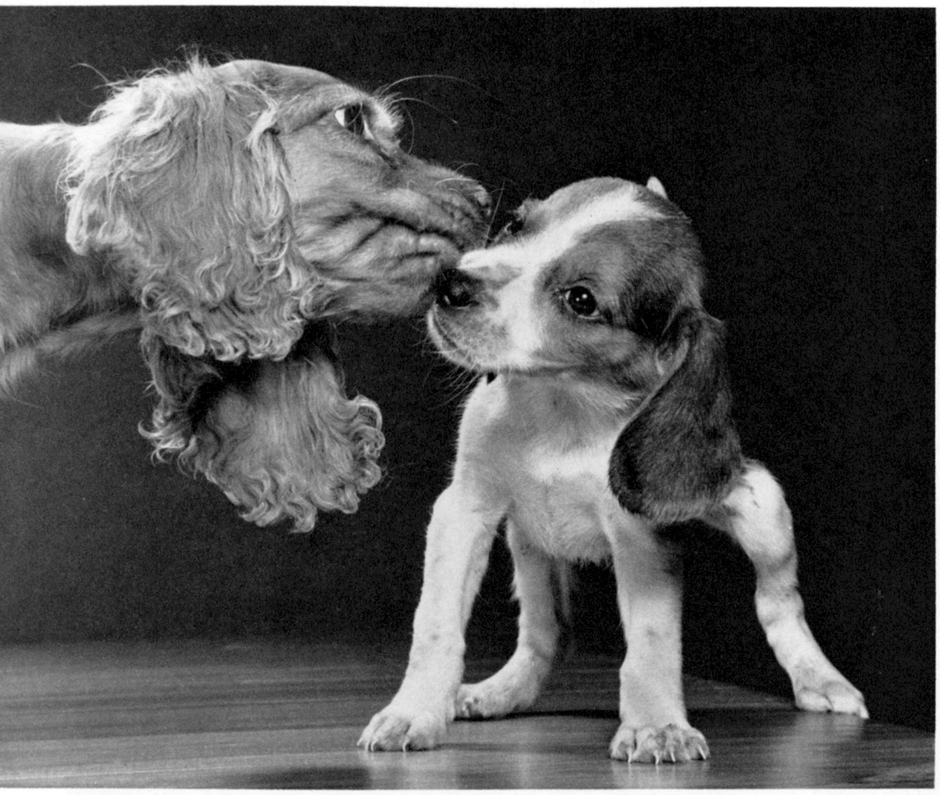
Right: When Chandoha made a "clucking" noise and snapped his fingers above the camera, he got the puppies' undivided attention—and shot quickly.

Photographing dogs

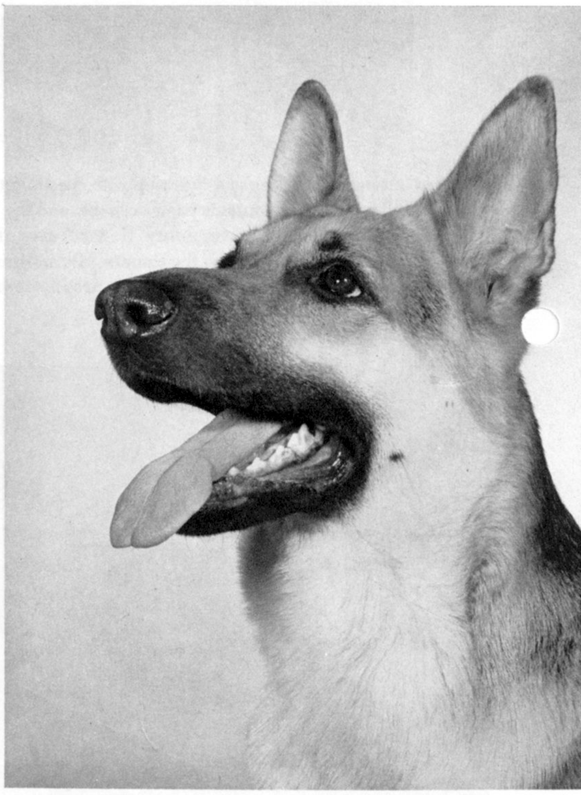
With a dog, the expression's usually the thing that makes a good picture. [Cats, on the other hand, being more restless, curious, and adventurous creatures, often provide the photographer with good poses and action.] Before having their portraits taken, dogs should be well groomed. This is something you should have the owner do. With small dogs, you can use just about the same arrangement we showed for cats. Larger animals might be posed on a table, bench, or the floor instead of the stool used in the earlier demonstrations.



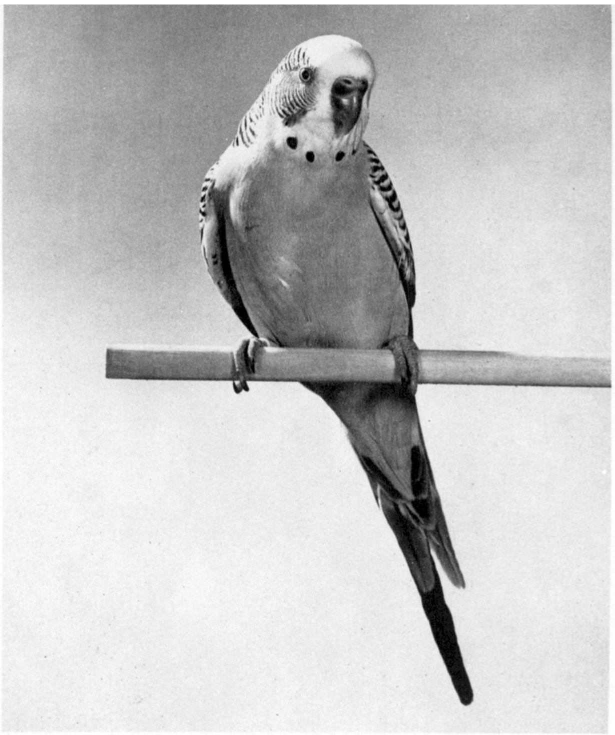
For a head-on portrait, use a long lens and stop down as far as possible to get the head sharp from the eyes to the tip of the nose, as was done here. Shooting up from a position slightly lower than the dog's head usually gives the most pleasing result. And if you catch a soulful expression like the one on this basset you may have a picture you can sell many times over.

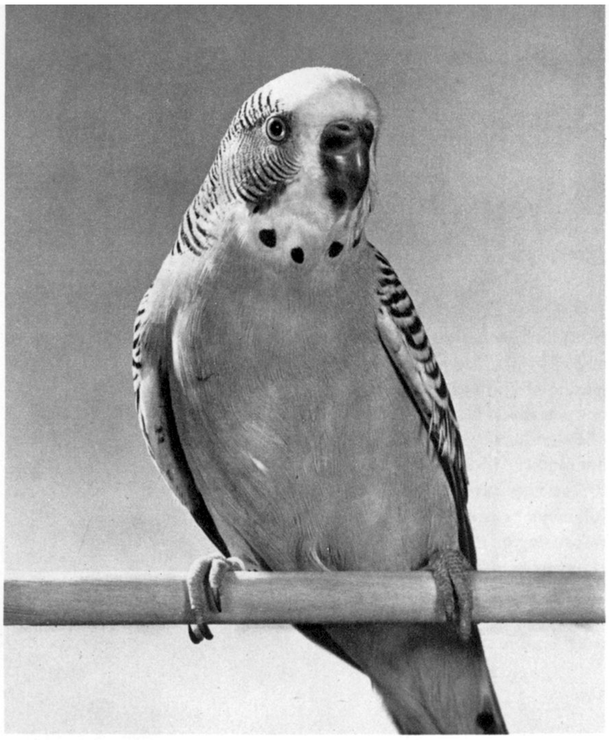


Get down to floor level when you photograph puppies, and emphasize their floppy ears and sprawled legs. This is a set-up situation that worked well. The photographer put the young beagle and the motherly cocker together, and shot when this affectionate pose developed.



A profile or three-quarter view often is best with a long-nosed dog such as this German shepherd. Catch him with his mouth open for a more alert, lively look. And don't come in *too* close—allow some space around the head in case the dog moves unexpectedly. You can trim off excess space by cropping when you make the print.





Photographing birds

Small size and very quick movement are two problems you may encounter when photographing birds. Speedlight [or flash at 1/250 or 1/500 second] usually will take care of the movement. To get a big enough image, move in as near as you can with a supplementary close-up lens attached to a long lens, as the photographer did for the picture of the parakeet at left. Then crop and enlarge for a more impressive close-up when you make the final print, as at right.

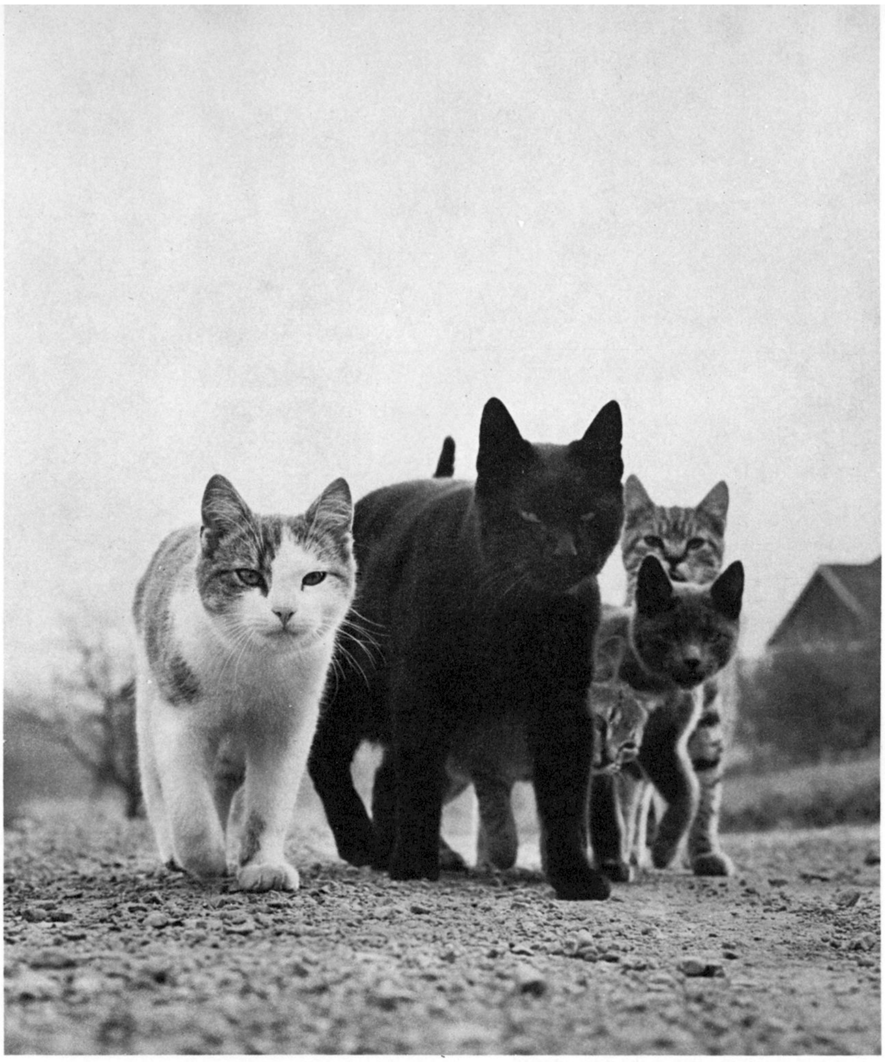
Pets and children

Pets and children often make a wonderful combination, if you can get them both to sit still or stay in the same spot long enough for you to shoot. For this delightful picture, Chandoha placed his small daughter and shaggy Bouvier des Flandres on a sweep of seamless white paper. He talked to his daughter, getting her to look at the camera, while an assistant caught the attention of the dog.

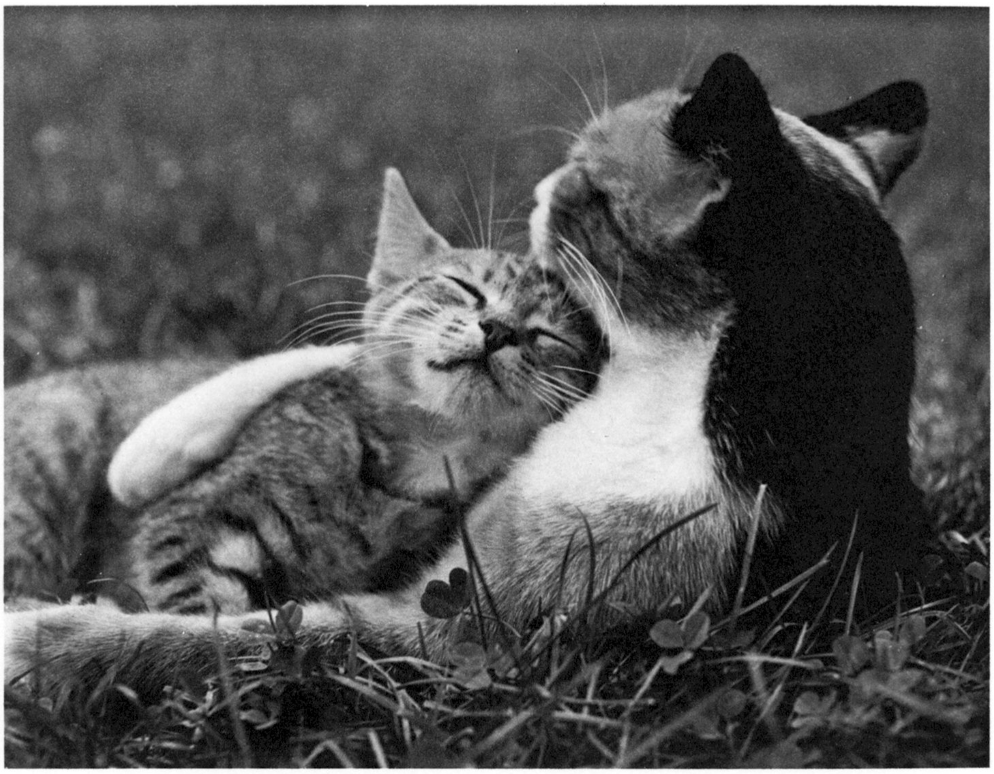
Photographing animals outdoors

Just as with children, you can get some of your most natural, spontaneous pictures of animals when you photograph them outdoors. The light of a cloudy-bright day or open shade is usually preferable because of its uniformity and soft but not overly flat quality.

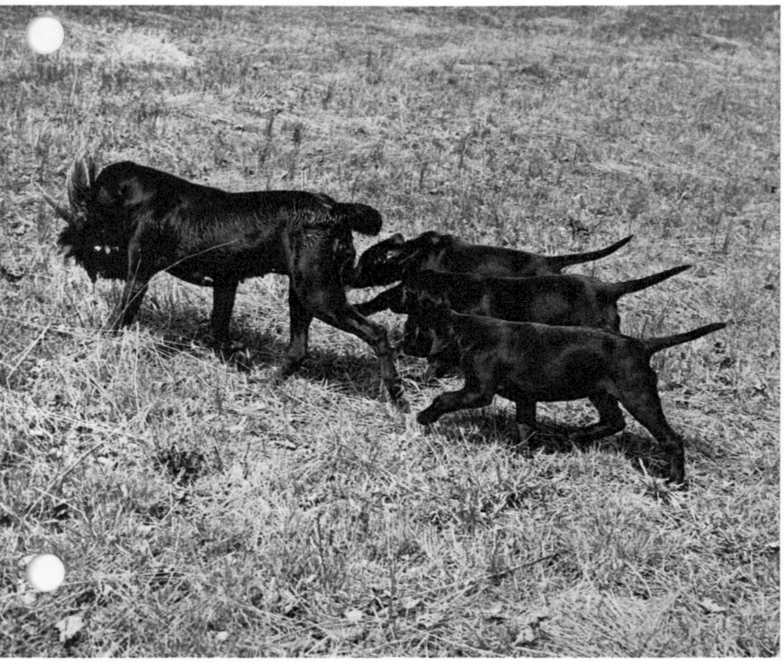
You may have to keep on the move, following your subject and constantly refocusing or relying on depth of field to get a sharp image. However, with good outdoor light and a medium-speed or fast film you can stop down enough to obtain a considerable range of sharpness.



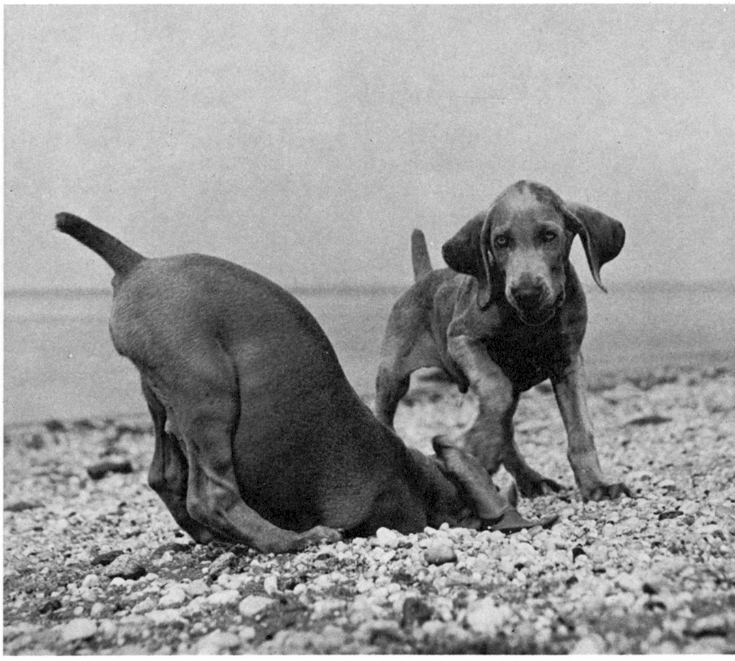
Chandoha calls this remarkable picture "the Maffia." It wasn't set up; it just happened. The photographer had a camera with him when he saw five cats following some children down a barnyard path. He quickly placed his camera on the ground in front of the cats and shot before the group broke up. Again, notice the effectiveness of a low angle, making the cats loom large and menacing.



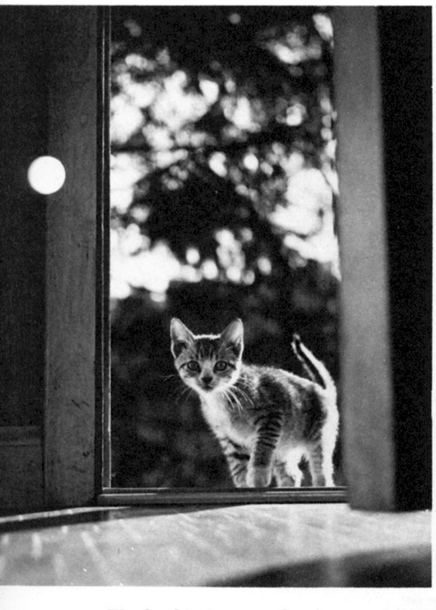
You must be ready to catch the unexpected when shooting candid animal pictures. Chandoha had made several rather ordinary shots of this mother cat and her kitten before they fell into this pose.



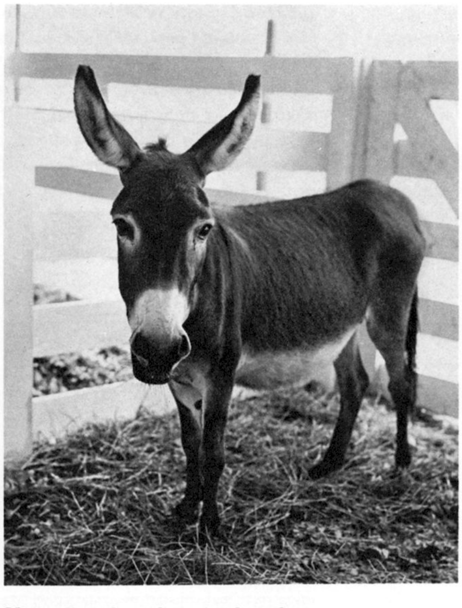
The problem in taking some outdoor animal pictures is keeping pace with the action. The photographer followed this Labrador retriever and her brood across the field and back again for three hours before he caught the moment he was waiting for—with the pups lined up and their tails sticking out. With dark-furred animals like these, remember to give an extra stop or so more exposure if you want good detail in the coats.



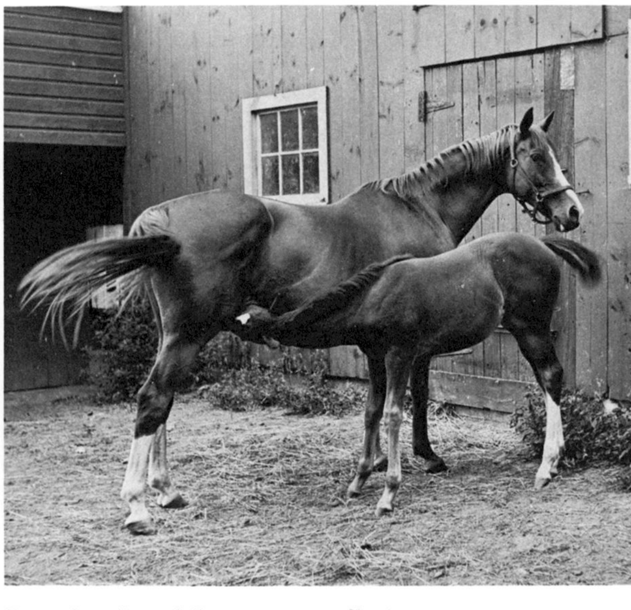
Patience and quick reflexes are perhaps your two greatest assets when photographing something as unpredictable as a couple of rollicking puppies. This pair stopped just long enough to explore an interesting hole in the beach, giving Chandoha a chance to shoot. The dog half buried in the hole is, for the instant, actually quite still. Use a fast shutter speed and try to catch peak action with subjects like this.



The backlighting and soft, out-of-focus backgrounds that add charm to portraits of children can be pleasing with animal pictures, too. The photographer saw this kitten coming and prefocused his camera on a spot just beyond the barn door. The kitten paused momentarily, with sunshine rimlighting his body, and Chandoha shot.



Normally, when photographing horses, ponies, large dogs, etc., don't move too close for a head-on or three-quarter view, as the foreshortening will be exaggerated. However, sometimes you may want to use the distortion for a comic effect, which was the purpose here.



Better, for a "straight" picture, is a profile view which shows the animals in normal perspective, as in this picture of a mare and her colt.

Applying your skills

One of the most pleasant aspects of photographing children, pets, and weddings is the easy availability of the subjects. You don't need to travel far to find them. In fact, you can begin by photographing them in your own family or in the families of close friends and relatives.

Consider children, for example. If you have children of your own, the good pictures you make of them will be among your most valued possessions as they grow up. And, as a parent, you have opportunities to make better pictures than even a skilled professional can. You are working in an atmosphere of mutual love and understanding. You know the child's moods, quirks, personality, and interests better than anyone else. And the child knows and trusts you.

At first, even your own children may be stiff and self-conscious when you photograph them. But they will soon become accustomed to seeing you with a camera, and will relax. Keep a loaded camera at hand for the unexpected moments of action and emotion that often give you your most meaningful pictures.

Children and their relationships to their parents and each other, their continuing exploration of the universe about them, and their growing thoughts and emotions provide material for a picture story that is endlessly fascinating. It has all been told before–but it is waiting to be told again in a new and different way. For example, the first step in the career of one top photojournalist was a series of pictures he took of his own family. Published by a photography magazine, the pictures attracted such favorable attention that the man decided to become a full-time photographer. Another talented photojournalist spent years taking pictures of his own three children –pictures that eventually resulted in a highly praised book.

With pets, too, it's a good idea to start close to home. Your chances for success are better if you are working with an animal you know and that knows you. After you've practiced photographing your own dog, cat, bird, or other pet, you will be better equipped to photograph strange animals successfully.

A similar approach holds true for weddings. The best way to begin is by offering to cover the weddings of friends or relatives as an extra photographer. If the wedding is being shot in black and white by a professional, you might offer to shoot it in color.

Selling your pictures

Even if your goal is to become a professional, start with subjects you know personally. Master the principles taught in this lesson–with practice on subjects close to home. Then, when you honestly feel you are ready, set out to attract some customers.

Your pictures will be your best salesmen: put them to work for you. Select a dozen or so of your finest photographs–children's pictures, wedding portraits, or animal shots. Sometimes it's difficult for a photographer to be sufficiently objective about his own work, so, when you make this selection, get the opinion of people whose taste and judgment you trust. Include only pictures which have pleased a number of viewers, if possible.

Make the best 11x16 or 16x20 enlargements you can. This step deserves all the care and effort you can give it. *Big prints of fine quality are very impressive to a potential customer.* It's good showmanship and good salesmanship to present your work with maximum visual impact.

Spot the prints carefully and mount them on heavy cardboard. [Spotting was covered in the lesson on contact printing and enlarging; methods of mounting prints are demonstrated in a later lesson on professional procedures.] Also make up an album showing a good candid coverage of children at home, or a wedding and reception if you are interested in getting such jobs. Use your mounted prints and your albums as samples to show when people visit your home or studio or when you call on potential customers.

Perhaps the simplest way to get started is to ask for work from friends or relatives. You might do this work free, with the provision that they tell other people about your availability. Another way to start is by direct canvassing–for example, going from door to door with samples of your child photography in a neighborhood where there are small children, talking to mothers in a playground, or following up on leads about weddings you see in the society columns of your local newspaper. [Have a business card printed up with your name, address, and telephone number, so you can leave it with the people you talk to.] Still another possibility is to run an advertisement in your local paper announcing your services and giving your phone number. [For more ideas on ways to market pictures of children, weddings, and pets, see *How You Can Turn Your Photography into Dollars*.]

In the long run, your best advertisements will be the word-of-mouth kind. If your work is good and you've pleased your first few customers, they'll tell others about you. This may take time, but it's the way any business or professional man builds up a sound clientele–and it's the way you can become a successful child, wedding, or pet photographer.

Technical notes on the photographs

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Harry Garfield; 4x5 Super D Graflex with a 7½-inch lens; Panatomic-X film; exposure for electronic flash at *f*/22; electronic flash.

Page 2
Bradford Bachrach; 8x10 view camera with a 12-inch lens; Super-XX film; 1/5 second at *f*/11; floodlights.

Page 2
Walter Chandoha; Hasselblad with an 80-mm lens; Panatomic-X film; exposure for electronic flash at *f*/22; electronic flash.

Page 4
Harry Garfield; 4x5 Gowlandflex with an 8¼-inch lens; Panatomic-X film; exposure for electronic flash at *f*/22; electronic flash.

Page 5
Harry Garfield; 2¼x2¼ Mamiyaflex with an 80-mm lens; Plus-X film; 1/250 second at *f*/8; daylight.

Page 5
Richard Avedon; Rolleiflex with an 80-mm *f*/2.8 lens; Tri-X film; 1/60 second at *f*/8; one 1,000-watt floodlight.

Page 8
Harry Garfield; Mamiyaflex with an 80-mm lens; Tri-X film; 1/30 second at *f*/5.6; available light.

Page 9
Harry Garfield; 4x5 Gowlandflex with an 8¼-inch lens; Panatomic-X film; exposure for electronic flash at *f*/22; 2 electronic-flash units.

Page 9
Harry Garfield; 3¼x4¼ Graflex with a 6-inch lens; Panatomic-X film; exposure for electronic flash at *f*/22; electronic-flash units.

Pages 10 and 11
Harry Garfield; Mamiyaflex with a 135-mm lens; Plus-X film; exposure for electronic flash at *f*/22; 5 electronic-flash units.

Page 12
Harry Garfield; Mamiyaflex with a 135-mm lens; Plus-X film; exposure for electronic flash at *f*/11; 1 bounced electronic flash.

Page 12
Harry Garfield; 4x5 Gowlandflex with an 8¼-inch lens; Panatomic-X film; exposure for electronic flash at *f*/16; 2 electronic-flash units.

Page 13
Harry Garfield; 4x5 Gowlandflex with an 8¼-inch lens; Panatomic-X film; exposure for electronic flash at *f*/22; electronic-flash units.

Page 13
Harry Garfield; 3¼x4¼ Super D Graflex with a 6-inch lens; Panatomic-X film; exposure for electronic flash at *f*/22; 5 electronic-flash units.

Page 13
Harry Garfield; 4x5 Gowlandflex with an 8¼-inch lens; Panatomic-X film; exposure for electronic flash at *f*/22; 5 electronic-flash units.

Page 13
Harry Garfield; 3¼x4¼ Super D Graflex with a 6-inch lens; Panatomic-X film; exposure for electronic flash at *f*/22; 5 electronic-flash units.

Page 14
Irving Penn; Rolleiflex with a 75-mm *f*/3.5 lens; Super-XX film; 1/5 second at *f*/11; available light.

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Irving Penn; Rolleiflex with a 75-mm *f*/3.5 lens; Super-XX film; 1/5 second at *f*/8; studio window light.

Page 15
Harry Garfield; 3¼x4¼ Super D Graflex with a 6-inch lens; Panatomic-X film; exposure for electronic flash at *f*/22; electronic-flash units.

Page 15
Richard Avedon; Rolleiflex with an 80-mm *f*/2.8 lens; Panatomic-X film; exposure for electronic flash at *f*/22; 3 bounced electronic-flash units.

Page 15
Harry Garfield; 4x5 Super D Graflex with a 7½-inch lens; Panatomic-X film; exposure for electronic flash at *f*/22; 5 electronic-flash units.

Page 15
Harry Garfield; 3¼x4¼ Super D Graflex with a 6-inch lens; Panatomic-X film; exposure for electronic flash at *f*/22; 5 electronic-flash units.

Page 16
Harry Garfield; 4x5 Super D Graflex with a 7½-inch lens; Panatomic-X film; exposure for electronic flash at *f*/22; electronic-flash units.

Page 16
Harry Garfield; 3¼x4¼ Super D Graflex with a 6-inch lens; Panatomic-X film; exposure for electronic flash at *f*/22; electronic-flash units.

Page 17
Harry Garfield; 4x5 Gowlandflex with an 8¼-inch lens; Panatomic-X film; exposure for electronic flash at *f*/22; electronic-flash units.

Page 17
Harry Garfield; 4x5 Gowlandflex with an 8¼-inch lens; Panatomic-X film; exposure for electronic flash at *f*/22; electronic-flash units.

Page 17
Harry Garfield; 4x5 Gowlandflex with an 8¼-inch lens; Panatomic-X film; exposure for electronic flash at *f*/22; electronic-flash units.

Page 18
Harry Garfield; 4x5 Gowlandflex with an 8¼-inch lens; Panatomic-X film; exposure for electronic flash at *f*/22; electronic-flash units.

Page 18
Philippe Halsman; Fairchild-Halsman with a 210-mm *f*/4.5 lens; Super Panchro-Press, Type B film; exposure for electronic flash at *f*/22; electronic flash.

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Harry Garfield; 3¼x4¼ Super D Graflex with a 6-inch lens; Panatomic-X film; exposure for electronic flash at *f*/22; electronic flash.

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Richard Avedon; 8x10 Deardorff with a 12-inch *f*/6.3 lens; Ektachrome Daylight Type film; exposure for electronic flash at *f*/22; 3 bounced electronic-flash units.

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Richard Avedon; Rolleiflex with an 80-mm *f*/2.8 lens; Panatomic-X film; exposure for electronic flash at *f*/22; 3 bounced electronic-flash units.

Page 19
Richard Avedon; Rolleiflex with an 80-mm *f*/2.8 lens; Panatomic-X film; exposure for electronic flash at *f*/22; bounced electronic flash.

Page 19
Richard Avedon; Rolleiflex with an 80-mm *f*/2.8 lens; Tri-X film; 1/60 second at *f*/18; 1,500-watt flood hand-held.

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Richard Avedon; Rolleiflex with an 80-mm *f*/2.8 lens; Plus-X film; 1/100 second at *f*/8; daylight.

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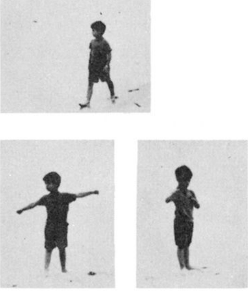
Alfred Eisenstaedt; Leica with a 35-mm lens; Plus-X film; 1/50 second at *f*/16; daylight.

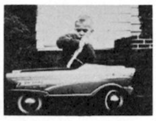
Page 21
Richard Avedon; Pentax with a 58-mm *f*/2 lens; Plus-X film; 1/250 second at *f*/11; daylight.



Page 21
Richard Avedon; Pentax with a 58-mm *f*/2 lens; Plus-X film; 1/250 second at *f*/11; daylight.

Page 22
Harry Garfield; Mamiyaflex with an 80-mm lens; Plus-X film; 1/250 second at *f*/11; daylight.

Page 22
Harry Garfield; Mamiyaflex with an 80-mm lens; Plus-X film; 1/250 second at *f*/11; daylight.



Page 22
Harry Garfield; Mamiyaflex with an 80-mm lens; Plus-X film; 1/250 second at *f*/16; daylight.

Page 23
Harry Garfield; Mamiyaflex with an 80-mm lens; Plus-X film; 1/250 second at *f*/11; daylight with bounced electronic-flash fill.

Page 23
Harry Garfield; Mamiyaflex with an 80-mm lens; Plus-X film; 1/100 second at *f*/11; daylight.

Page 23
Harry Garfield; Mamiyaflex with an 80-mm lens; Plus-X film; 1/250 second at *f*/11; daylight.

Page 23
Harry Garfield; 4x5 Gowlandflex with an 80-mm lens; Plus-X film; 1/250 second at *f*/8; daylight.

Page 23
Harry Garfield; Mamiyaflex with an 80-mm lens; Plus-X film; exposure for electronic flash at *f*/11; bounced electronic flash.

Page 27
Harry Garfield; 3¼x4¼ Super D Graflex with a 6-inch lens; Kodacolor film; exposure for electronic flash at *f*/16; 5 electronic-flash units.

Pages 29 to 31
All bridal demonstration pictures by Bradford Bachrach; 8x10 view camera with a 12-inch lens; Super-XX film; exposures from 1/5 to 1/20 second at *f*/11; 3 floodlights and 1 spotlight.

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Bradford Bachrach; 5x7 view camera; Ektachrome Daylight Type film; exposure for electronic flash at *f*/11; electronic-flash units.

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Walter Chandoha; Rolleiflex with an 80-mm *f*/2.8 lens; Panatomic-X film; exposure for electronic flash at *f*/22; electronic flash.

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Walter Chandoha; 4x5 Super D Graflex with an *f*/5.6 lens; Ektachrome Daylight Type film; exposure for electronic flash at *f*/22; electronic flash.

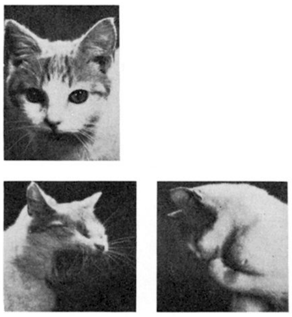
Page 37
Walter Chandoha; Hasselblad with an 80-mm *f*/2.8 lens; Panatomic-X film; exposure for electronic flash at *f*/22; electronic flash.

Page 37
Walter Chandoha; Hasselblad with an 80-mm *f*/2.8 lens, with a No. 1 close-up lens; Panatomic-X film; exposure for electronic flash at *f*/22; electronic flash.

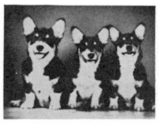
Page 37
Walter Chandoha; Hasselblad with an 80-mm *f*/2.8 lens, with a No. 2 close-up lens; Panatomic-X film; exposure for electronic flash at *f*/22; electronic flash.

Page 37
Walter Chandoha; Hasselblad with a 150-mm *f*/4 lens, with a No. 2 close-up lens; Panatomic-X film; exposure for electronic flash at *f*/22; electronic flash.

Page 38
Walter Chandoha; Hasselblad with an 80-mm *f*/2.8 lens; Panatomic-X film; exposure for electronic flash at *f*/22; electronic-flash units.

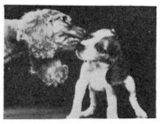


Page 39
Walter Chandoha; Hasselblad with an 80-mm *f*/2.8 lens; Panatomic-X film; exposure for electronic flash at *f*/22; electronic-flash units.



Page 39
Walter Chandoha; Hasselblad with an 80-mm *f*/2.8 lens; Panatomic-X film; exposure for electronic flash at *f*/22; electronic flash.

Page 40
Walter Chandoha; Hasselblad with a 150-mm *f*/4 lens; Plus-X film; exposure for electronic flash at *f*/22; electronic flash.



Page 40
Walter Chandoha; Rolleiflex with an 80-mm *f*/2.8 lens; Panatomic-X film; exposure for electronic flash at *f*/22; electronic flash.

Page 40
Walter Chandoha; 4x5 Super D Graflex with an *f*/5.6 lens; Panatomic-X film; exposure for electronic flash at *f*/22; electronic flash.

Page 41
Walter Chandoha; 4x5 Super D Graflex with a 190-mm *f*/5.6 lens; Panatomic-X film; exposure for electronic flash at *f*/22; electronic flash.

Page 41
Walter Chandoha; Rolleiflex with an 80-mm *f*/2.8 lens; Panatomic-X film; exposure for electronic flash at *f*/22; electronic flash.

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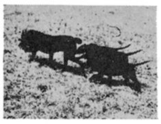
Walter Chandoha; Rolleiflex with an 80-mm *f*/2.8 lens; Tri-X film; 1/250 second at *f*/5.6; daylight.

Page 42
Walter Chandoha; Rolleiflex with an 80-mm *f*/2.8 lens; Tri-X film; 1/250 second at *f*/5.6; daylight.



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Walter Chandoha; Rolleiflex with an 80-mm *f*/2.8 lens; Plus-X film; 1/250 second at *f*/11; daylight.

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Walter Chandoha; Rolleiflex with an 80-mm *f*/2.8 lens; Plus-X film; 1/250 second at *f*/5.6; daylight.

Page 43
Walter Chandoha; Rolleiflex with an 80-mm *f*/2.8 lens; Plus-X film; 1/125 second at *f*/8; daylight.

Page 43
Walter Chandoha; Rolleiflex with an 80-mm *f*/2.8 lens; Plus-X film; 1/125 second at *f*/5.6; daylight.

Page 43
Walter Chandoha; Rolleiflex with a 75-mm *f*/3.5 lens; Plus-X film; 1/250 second at *f*/8; daylight.

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Famous Photographers School, Inc., Westport, Connecticut

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Lesson 12

Press photography

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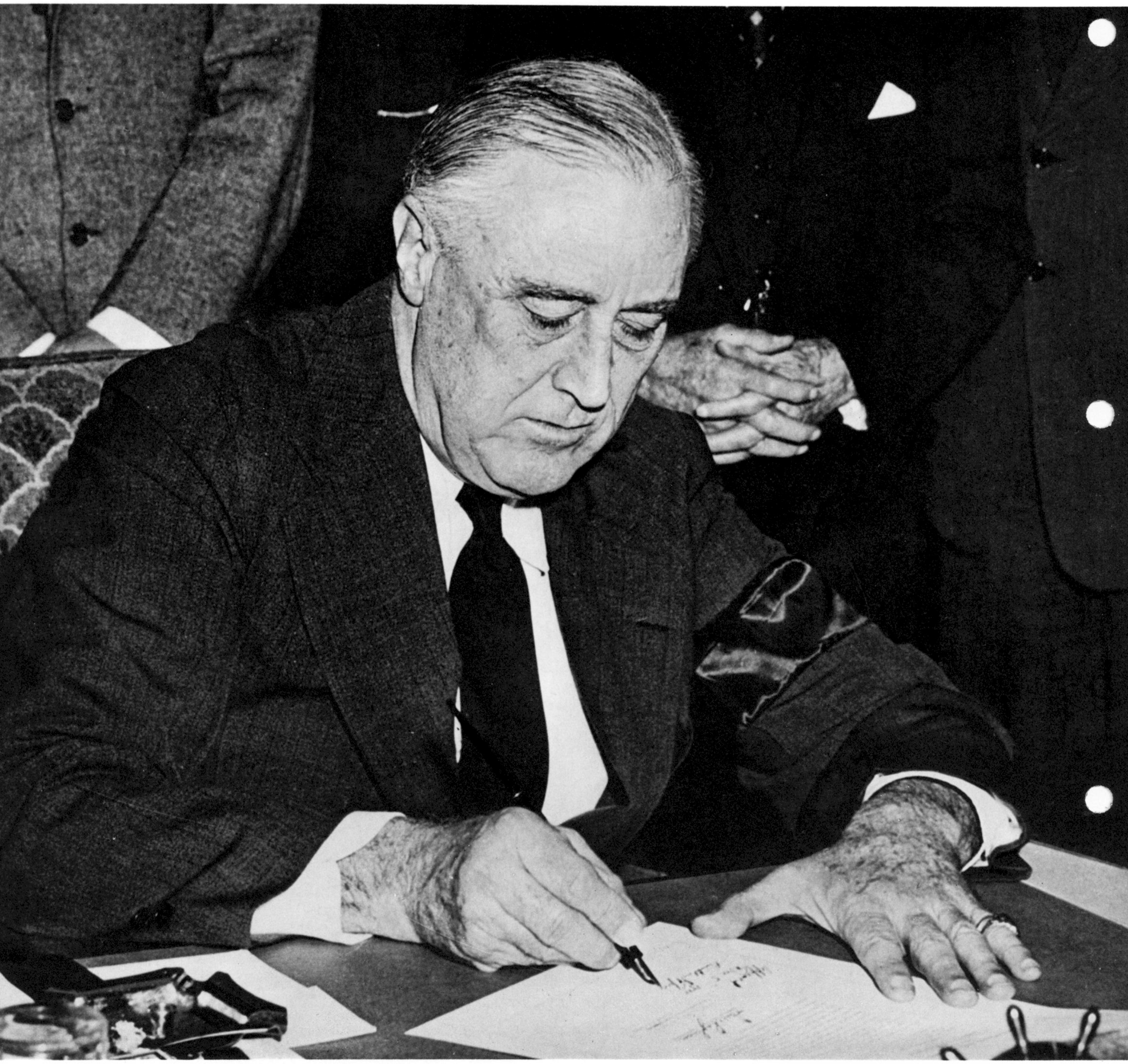


The camera, in the hands of a skilled reporter-photographer, is an eyewitness to history, recording the people, events, and moments that make news. This photograph, by Joseph Costa, was taken at the instant a grim-faced President Roosevelt signed the United States declaration of war against Japan. Widely reproduced, Costa's picture enabled millions of Americans to share the experience of standing close to the President on a historic and tragic occasion.

In this lesson we will demonstrate the basic techniques and approaches you need for reporting the news in pictures, and show you how to use your visual imagination to engage the eyes, minds, and emotions of newspaper readers.

[Courtesy New York *Daily News*]

Reporting the news with pictures

Good news pictures are mirrors reflecting the reality of our times. They capture the range of human emotion and experience–the beauty, horror, heroism, sordidness, heartbreak, and comedy of life. They tell their story swiftly and directly, making the reader an eyewitness to the event, whether it's a local high school's football game, a national political convention, or riots in some far corner of the world.

Editors know that pictures can attract readers. In today's journalism, the photographic image is an equal partner of the written word. Not words alone, nor pictures alone, but words and pictures together provide the most complete and accurate report. The reader can read the words, look at the picture, and relate the words to it for better understanding. In the face of stiff competition from television, newspapers are becoming more and more aware of the important job that photographs can do. Not only huge metropolitan papers but thousands of smaller dailies and weeklies want good photographers –photographers with the skill and imagination to report the news in fresh, vivid, story-telling pictures.

Perhaps a career as a full-time newspaper photographer appeals to you. It can be an interesting and satisfying job that puts you in personal contact with the people and events that make current history. News photography offers exciting part-time opportunities, too. No matter where you live, you are potentially a news photographer. At any time you might find yourself in the thick of an important event –with a chance to shoot before staff photographers arrive. More than one alert amateur has won cash and honors because he was on the scene–and ready to shoot–when a dramatic story broke.

For example, in Atlanta, Georgia, an amateur photographer was awakened one night by the clang of fire engines. Dressing quickly, he loaded his camera and rushed to the scene of the fire–the Winecoff Hotel. A woman leaped to escape the flames, and he caught a picture of her body hurtling through space. This grim photograph was widely published and won a Pulitzer Prize. Another amateur was watching the annual auto races at Indianapolis when a nearby stand crowded with spectators buckled and collapsed. He shot an amazing sequence of pictures of the tragedy that was used by almost every newspaper in the country.

Of course these are sensational, exceptional examples. But, in a less spectacular vein, there may be many events in your community that aren't covered by your local paper because of lack of manpower. You may be able to take on these assignments as a part-time "stringer."

Whether your interest lies in the career or spare-time opportunities of news photography, this lesson will teach you the basic principles you need to know in order to make the kind of pictures that editors buy and print. Your guide is Joseph Costa, veteran news photographer and teacher of his craft, whose career covers many years of picture-taking for New York newspapers and national syndicates. We'll talk about the types of assignments that are bread and butter for professionals like Costa. Then we'll illustrate each with pictures Costa himself took, or with ones he has selected from the work of his colleagues in many parts of the country.

In this lesson we'll emphasize how to take *single* pictures that tell the story, and concentrate on the needs of newspapers. The somewhat different requirements of photographic reporting for magazines will be covered in the next lesson. [There we'll also talk about the picture story–a series of related pictures that can cover a subject in more depth than a single picture can.]

What it takes to be a news photographer

Whether you call him a press photographer, a photojournalist, or a news photographer, the person who covers the news with his camera is first and foremost a *reporter* who uses pictures instead of words.

Speed and versatility are essential qualities for any news photographer. He must work swiftly and surely and be ready to improvise with the materials at hand. In a day's time he may photograph a four-alarm fire, cover a Chamber of Commerce luncheon, and do a picture-page feature on ice skaters in a city park.

How can you best prepare yourself to handle this demanding range of work? These general principles can help you.

1. *Remember–the first requirement of any news picture is to report.* It must tell its story clearly and accurately by showing the essential facts, whether the subject is a highway accident, a record-breaking cold wave, or the reaction of a defeated candidate for mayor.

You must know or discover what the essential facts are. Like any reporter, you must observe and ask questions until you dig out the meaning of the event. What's going on here? What's at stake? Who is involved? Why is this person or happening important and interesting to the readers of your newspaper? Then look for the *visual* details that help tell the story, and use every means you have to emphasize them.

2. *Master your equipment.* News events often break fast–and end just as quickly! You, too, must be prepared to act fast. You must be able to handle your camera, lighting equipment, and accessories almost automatically. You must be prepared to shoot with the speed and dexterity that come only after extensive practice.

3. *Use your imagination.* The outstanding news photograph reports the facts, but it also does something more–it shows an imaginative contribution by the photographer. Look for a camera angle, an instant of shooting, a way to light or compose the photograph, or some other means to make your picture different–and better–than the routine shot a less imaginative photographer would take.

The less spectacular the subject, the more important the photographer's imagination becomes. Every year thousands of trite pictures are taken of meetings, speeches, civic ceremonies, the arrival and departure of personalities, and other events–pictures in which the same hackneyed poses and situations occur over and over again. But with a little extra effort and imagination even these subjects can be given a fresh, original slant that brings the occasion to life.

"Look for the unusual," Costa says. "But when you can't find it, try to present your story in an unusual way."

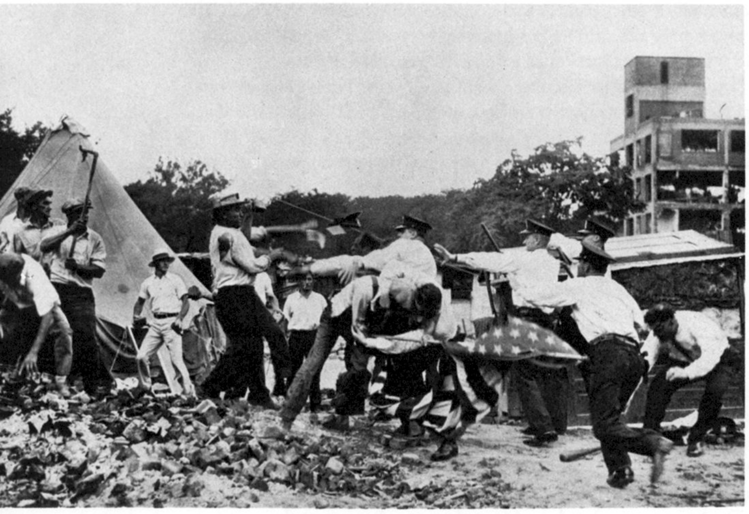
Many of the skills you've already been taught–especially composition and lighting–provide you with rich resources for doing exactly this. Throughout this lesson we'll point out specific things you can do to lift your news pictures above the level of the trite and ordinary.

Press photography, like newspaper reporting, is a proud and honorable profession. It deserves the best effort you can give it. It can repay this effort in a way that few other branches of photography can. The potential rewards go deeper than the money you may get or the pleasure you may experience from seeing your work in print–attractive as these can be. Equally satisfying is the sense of being an eyewitness to the events that make news–and history. Finally, as a news photographer, you are serving the public in a vital capacity–by helping bring to it the information without which a free society cannot survive.

What makes a good news picture

Before we explain in detail how to cover specific news assignments, it's important that you understand a few basic principles about news pictures. If you shoot pictures for newspapers you are a reporter as well as a photographer. Your pictures must fulfill certain newspaper requirements or they will not be accepted.

Every good news picture has five ingredients: *news or human-interest value, visual impact, technical quality, timeliness,* and *accurate identification.* Here and in the following pages we will take a close look at these ingredients and see why they are important. The skill with which you combine them in the news pictures you shoot will in large measure determine your success in this field.



Conflict: The clash of angry men is vividly portrayed in Joseph Costa's photograph of "Bonus Army" marchers battling police during the Great Depression. Choice of angle and timing are all-important when covering fast-breaking action like this. You must be alert and shoot fast. Costa caught the flurry of violence at a peak moment. He put the two struggling figures with the flag in the center of his picture, with charging police on the right and defending marchers on the left. The way he saw the action and organized his picture helps it tell its dramatic story clearly. [Courtesy New York *Daily News*]

Personality: Here the personality himself—a murderer—furnished strong news content. Costa got his picture through the window of a police car, minutes after the killing and immediately after the man's arrest. His expression reveals his emotions more powerfully than words. Costa's advice in a situation like this: "Move in close and show your subject big." [Courtesy New York *Daily News*]

1 News and human-interest value

Every newspaper picture must tell a story.

The picture must have news and/or human-interest value. If it doesn't, it won't be printed—no matter how beautifully composed or technically perfect it may be. Therefore, in newspaper photography, subject matter takes first importance.

The subject that most people are most interested in is people. People whose good or bad fortune tosses them into the news are endlessly fascinating subjects. They wouldn't be in the news if there weren't something unusual about them, and they appeal to our innate curiosity about other men and women and how they live.

All pictures about people aren't newsworthy, however. And this brings us to an important question:

What is news?

Ask a dozen city editors to define "news," and you're likely to get a dozen different answers. But they will all boil down to one thing:

News is something that happens that an editor thinks will interest the readers of his newspaper.

Here are some rough rules of thumb to help guide you in finding picture subjects with strong news value.

Conflict: The element of struggle and drama adds news value to any story. The conflict might be between man and man [for example, two ball teams competing for a pennant], between man and nature [a captain struggling to save his storm-battered ship], or even between man and time [a rescue team trying to dig out the victims of a mine cave-in].

The more uncertain the outcome, the greater the suspense and tension. Readers become involved in the story. What will happen next? How will it come out? Of course, the most powerful suspense of all is produced when *human life* is at stake. Matters of life or death stir deep emotions in most readers.

Immediacy: The closer we are in *time* to an event, the more newsworthy it is. The fall of the Roman Empire, last year's World Series winner, or even last week's stock market prices aren't news. But today's weather is.

Proximity: The closer we are in *space* to an event, the more newsworthy it is. A milk delivery strike in the next city is only mildly interesting; the same strike in our own town is hot news.

Importance: The key questions to ask in evaluating the importance of a news story are: How many people does it affect? How profoundly does it affect them? Does it touch life, health, safety, pocketbook, or peace of mind? An increase in the tax rate is important news to the taxpayers affected. A treaty of peace or a declaration of war may be important to everybody in the world.

Human interest: This is an element that it's impossible to measure precisely—but we can give you some principles that will help you to evaluate it in a general way.

Sex, in raw or subtle form, has universal human appeal. If the defendant in a trial is a pretty girl, the news value of the story goes up. If the doctor who braves a blizzard to save a life is a woman, the same is true. Some newspapers have exploited sex in a cheap, blatant way. But the sex element can be handled with good taste and dignity, too.

Children and animals are other subjects with strong human-interest value. As a news photographer you'll be wise to look for good ways to use them in your pictures.

One of the simplest and best ways to determine the human-interest appeal of a subject is to see how you react to it yourself. Does it stir your emotions or arouse your curiosity? If so, you can be pretty sure others will respond the same way.

Unusualness: This is the idea expressed in the old saying that when a dog bites a man it isn't news–but it most certainly is when a man bites a dog. In looking for a good news angle, try to find the unexpected, the surprising, the exotic. Extremes often make good picture subjects–for example, the *oldest* inhabitant, the *youngest* member, the *biggest* Christmas tree in town, the *smallest* dog in the show, the *fastest* runner on the track team, etc.

News versus feature pictures

Roughly speaking, newspaper photographers classify the pictures they take into two basic kinds, *news* and *feature*, depending on subject matter.

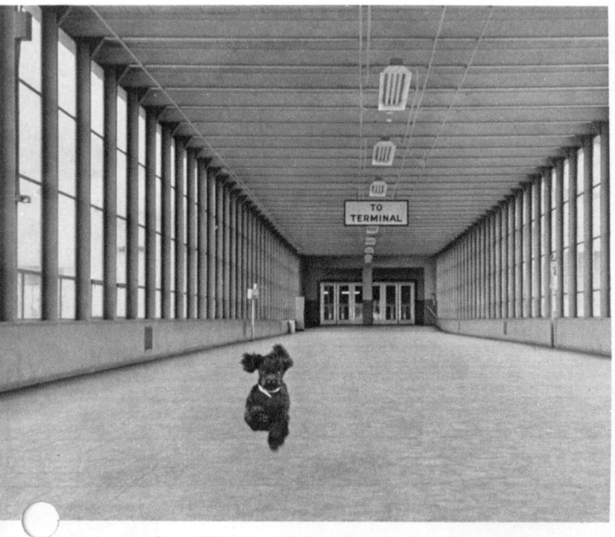
A news picture reports some aspect of current news. It is strong in immediacy. It shows what happened today or yesterday–and it must run *now* or lose its punch. A picture of a fire, an airplane crash, a trial, a riot, an inauguration–all these are news pictures.

A feature picture, on the other hand, emphasizes human interest rather than sheer news value. Pretty girls, attractive children, pets and other animals, humor, odd hobbies, screwball inventions, beautiful or nostalgic scenes, local history–these are favorite subjects of feature pictures. They add spice and variety to a newspaper page, and give the reader a momentary escape from his problems. A good feature picture often is "evergreen"–that is, it will be just as effective if published tomorrow or next month or even next year as it will today.

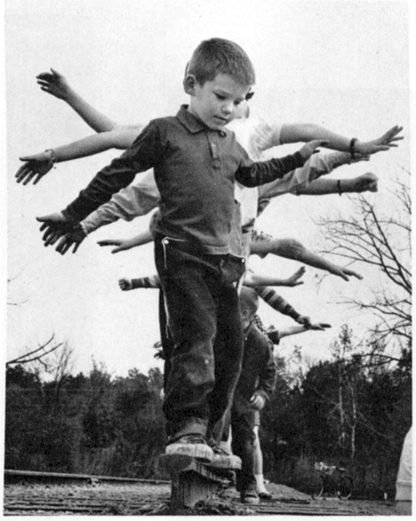
No sharp line divides the feature picture from the news picture. Often they overlap. Many news events provide good feature possibilities, and the alert photographer will keep an eye open for them.

On the other hand, many feature pictures have a strong news angle. For example, some tie in with a seasonal event–Christmas, Easter, Halloween, Memorial Day, etc. A perennial feature is the "weather" picture–shot to run during a hot spell, cold wave, the first snow, the first day of spring, etc.

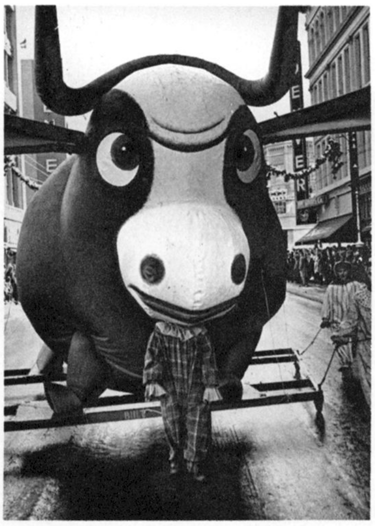
But, whether straight news or feature, the picture must tell a story–or it has no place on the pages of a newspaper. That's the idea to keep uppermost in your mind when you turn your skills to press photography.



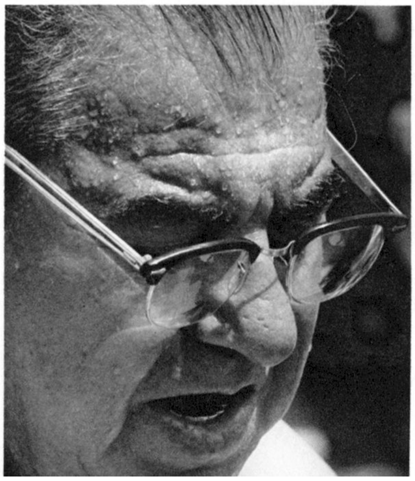
Animals: "Wait for Me" is the title Ray Morris gave this award-winning feature picture. Any reader with a fondness for pets can immediately grasp the story told simply and poignantly here. This is an "evergreen" picture that has appeal and impact. Precise timing to catch the scampering dog in midair emphasizes the idea of hurry.
[Courtesy San Francisco *Examiner*]



Children: Pictures of children are most appealing when they're completely natural and make some comment on the children's relation to the world around them. In this delightful photograph, Bruce Roberts chose a low camera angle to give height to the small figures and emphasize their struggle for balance on the railroad track. In a less natural-looking situation, the outstretched arms might have made the picture seem posed. Here they contribute to the story as well as make a novel pattern against the sky.
[Courtesy Charlotte, N. C., *Observer*]



Humor: Humor in pictures calls for imagination and a sharp eye. Sometimes the humor is planned, but more often it arises from a freak combination of circumstances that would be lost forever if an alert cameraman weren't there to seize the moment. Albert Moldvay saw this ludicrous but amusing situation develop during a circus parade and caught a prize-winning picture.
[Courtesy Denver *Post*]



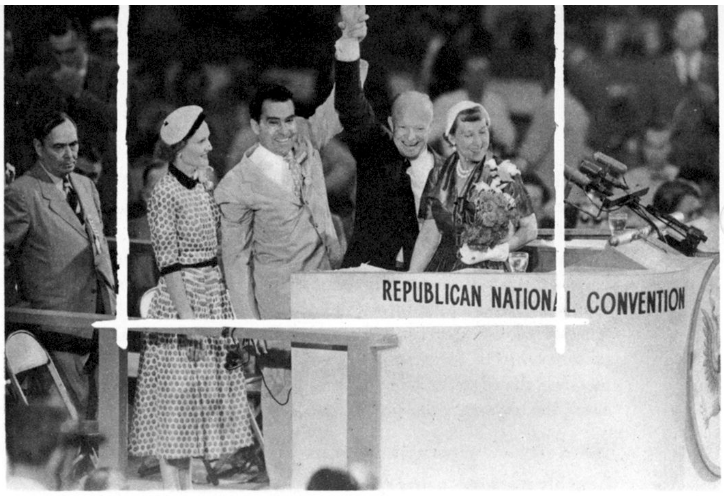
Weather: That perennial favorite, the weather, has been treated photographically so often that a fresh approach seems almost impossible. Yet the photographer who took this picture has successfully licked the problem of triteness. Earl Seubert moved in close and let the strongly lighted drops of perspiration on his subject's forehead say "heat wave."
[Courtesy Minneapolis *Tribune*]

2 Visual impact

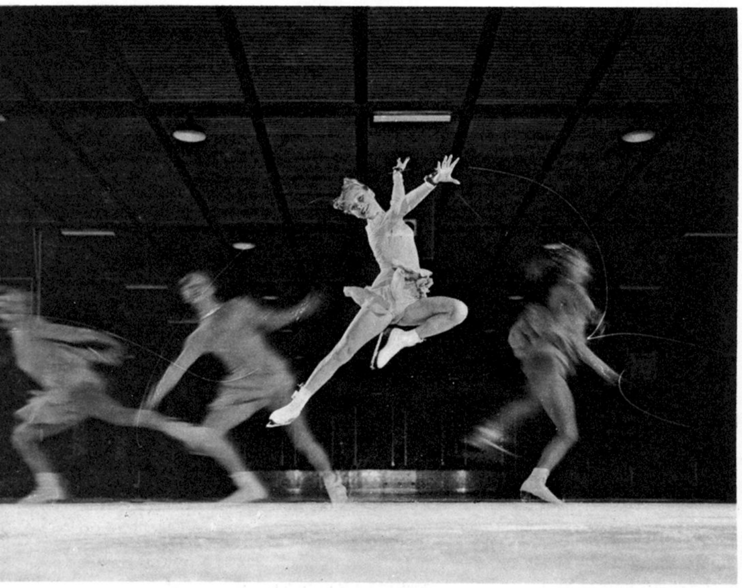
When a news picture smashes its way into a reader's consciousness we say it has *visual impact*. Costa likes to call such a shot an "eye-stopper" because it arrests the reader's attention as he glances at the page of his newspaper. "What's *this?*" the reader asks. He wants to know more; the picture has involved him in the story it's telling.

Some subjects are so powerful, tragic, awe-inspiring, or intriguing that they have great "eye-stopping" power in themselves. But this is not true of most. When you photograph less dramatic events, it's up to *you* to introduce the eye-stopping quality.

In the accompanying examples we illustrate six ways you can put impact into your pictures: through *cropping*, *catching peak action*, *camera angle*, *dramatic content*, *contrasting subject matter*, and *lighting*. One or more of these can raise any press picture above the level of the ordinary.



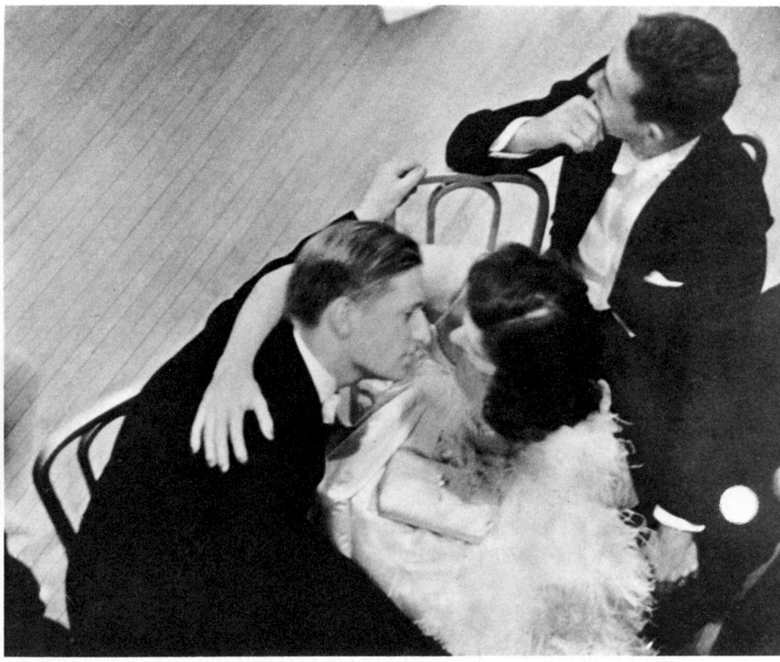
Cropping: Sometimes you may not be able to shoot from as close a distance as you'd like. Cropping can help by emphasizing the important details in your picture. An example is this animated shot of Dwight D. Eisenhower, Richard Nixon, and their wives on the occasion of Eisenhower's nomination for President. Cropping–indicated by the white marks on the full-frame reproduction–eliminates distracting surrounding details and brings the figures to the front.
[Courtesy King Features Syndicate, Inc.]



Catching peak action: Almost every news event has its moments of peak action. Watch for these instants and be ready to shoot when they arrive.

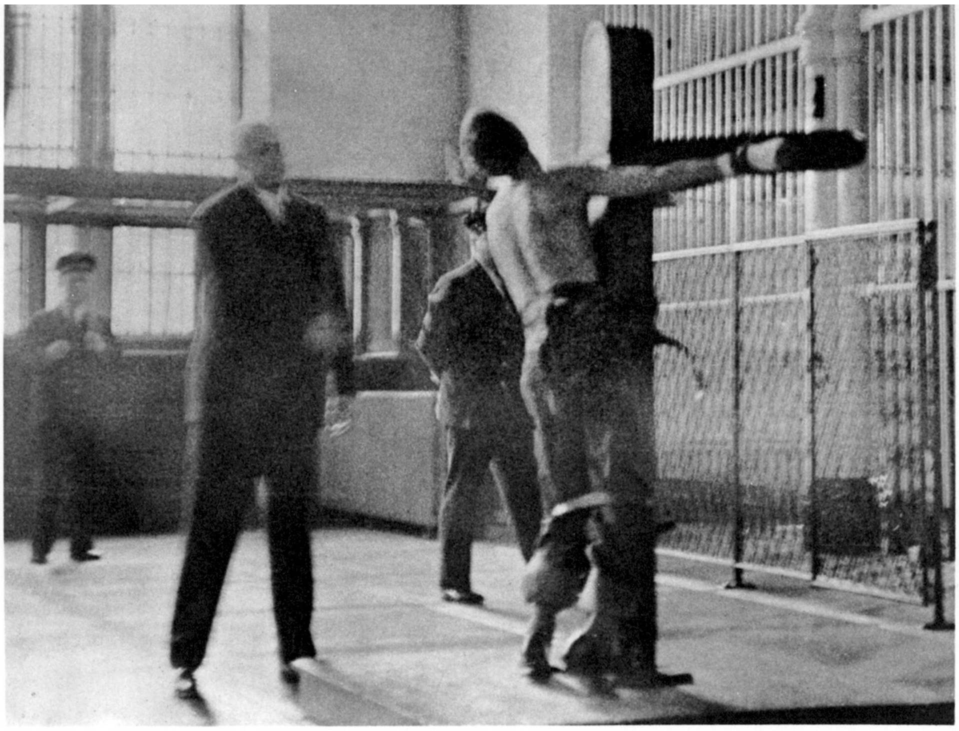
Here Costa used electronic flash to catch a skater at the climax of her leap. The result is frozen motion, one of the camera's most exciting achievements. A split second before or after and the impact would be lost. [The less distinct figures–the skater at different stages of the action–are additional exposures made on the same piece of film with flashbulbs, whose longer-burning light stopped the motion less completely.]

Later we'll discuss peak action in sports. The point we want to make now is that it can arise in many situations: when a singer reaches for a high note, a construction worker tosses a hot rivet, a speaker emphasizes an important idea to his audience. Peak action can be emotional as well as physical. An intense expression on a person's face or a gesture of triumph or despair is a form of peak action, too, which can also give a picture dramatic impact.
[Courtesy New York Sunday *Mirror*, ©1955, King Features Syndicate, Inc.]



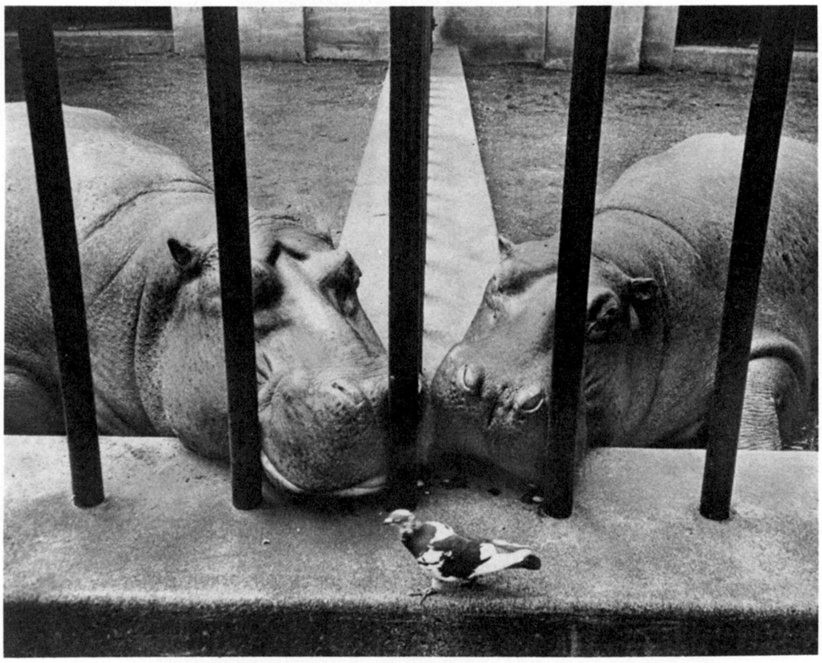
Camera angle: An unusual angle often can put impact into a routine picture. Chances are you'll have to try several positions before you find the one that suits you best. Get up on a chair, a table, an auto–or down on your knees, if need be. Try everything, from a bird's-eye view to a worm's-eye angle. Experiment; look for unusual ways to emphasize your story. Remember that diagonal lines can suggest action or conflict; verticals and horizontals can give a more restful, static feeling. A low angle can add height and dramatic distortion to figures, while a high angle brings out patterns that might be lost in a head-on shot.

Above all, the right angle can help you tell your story clearly and interestingly. That is precisely what it does here, in this photograph of guests at a society ball. Costa aimed down from a balcony to get this candid view of an affectionate couple and a third guest much more interested in what was going on elsewhere. The high angle allows us to see the three figures and their action; by comparison an eye-level view would have confused them. The floor provides a simple background against which the figures stand out, and the picture has a pleasing diagonal composition.
[Courtesy New York *Daily News*]



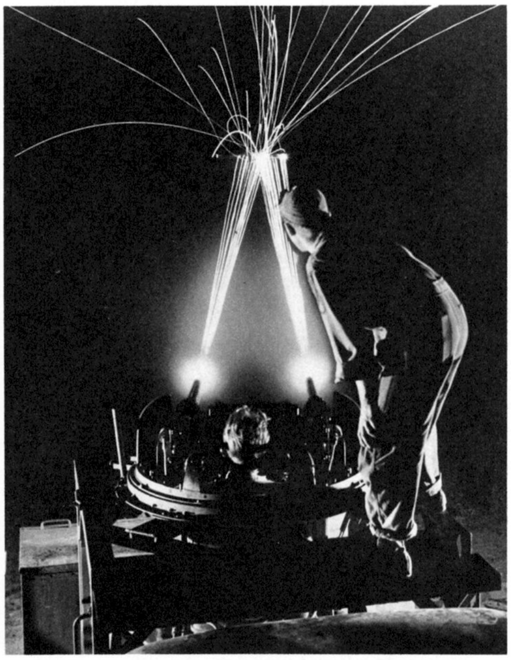
Dramatic content: A very dramatic subject can sometimes carry a photograph even when it does not have good technical quality. For example, look at this picture taken by Costa at the Baltimore, Maryland, city prison, where a convicted wife-beater was undergoing a sentence of twenty-one lashes on his bare back. Revival of the ancient whipping law had stirred wide public interest and Costa sensed an eye-stopper in the making. He *had* to get the picture. Since taking photographs was forbidden inside the prison, Costa hid a small camera on his person and tripped the shutter with a cable release in his pocket.

This is a rare occasion when blur and graininess actually contribute to the impact, once the circumstances are known. Costa's picture made the front page of newspapers across the country the following day. It has been named one of the fifty top press photographs of all time.
[Courtesy New York *Daily News*]



Contrasting subject matter: Combining strongly contrasting subjects in the same picture can add a visual "kick." The contrast may be physical–the large with the small [as here], the round with the flat, the heavy with the light. Or it might be a matter of contrasting moods and emotions–someone happy with someone sad, a winner and a loser, beauty and the beast. The effect is sometimes humorous, sometimes ironic, sometimes appealing–but it's usually startling and eye-catching.

The animal world offers endless possibilities for contrast. Photographer Miles Forst took advantage of one of them in this delightful zoo picture, and the result won him a prize in a national magazine contest.
[Courtesy King Features Syndicate, Inc.]



Lighting: Visual impact can result from lighting. This frequently means using sidelighting to bring out form and texture, or backlighting to separate the subject from its background and give depth to the picture. Dramatic, "punchy" lighting can help many press pictures attract immediate attention.

In this arresting night scene of gunnery practice at an army base, Costa combined two lighting techniques. He used a four-second time exposure to record the bright pattern described by tracer bullets against the black sky. Then he tripped extension flashes placed *behind* the soldier to rimlight his figure. A front flash would have overemphasized the foreground, flattened out the figure, and detracted from the center of interest–the guns and the streams of bullets.

This picture is a good illustration of one of Costa's basic rules: "Always try to use your flash *off* your camera so you can achieve better modeling and more dramatic light-and-dark effects."
[Courtesy New York *Daily News*]

3 Technical quality

A press photograph may have news content and visual impact but still land in the wastebasket because of substandard *technical quality*. Remember that the newspaper reader never sees your original photograph. He sees only an ink impression usually made by a high-speed printing press on comparatively rough paper. The editor is well aware of this, and when your prints cross his desk he'll always ask himself, "How will they reproduce?"

Even the best picture loses something of its clarity and sharpness by the time it reaches the printed page. The sharper it is at the start, the better it can stand the loss. *So focus carefully*. Be sure the parts of the picture you want sharp are sharp. Hold your camera steady and use a shutter speed fast enough to minimize the danger of blur due to camera shake. These are simple points–but it's easy to forget them in the excitement of shooting.

A print of normal contrast with clean, distinct middle tones usually is considered best for newspaper reproduction. Very dark areas, such as deep shadows, tend to fill up solidly with ink and lose any detail they may contain. Very light areas tend to wash out completely. Therefore, when you take the picture, be sure to light important things well and give them proper exposure. In general, avoid *large* areas that are very dark or very light and contain significant details–the details are likely to be lost.

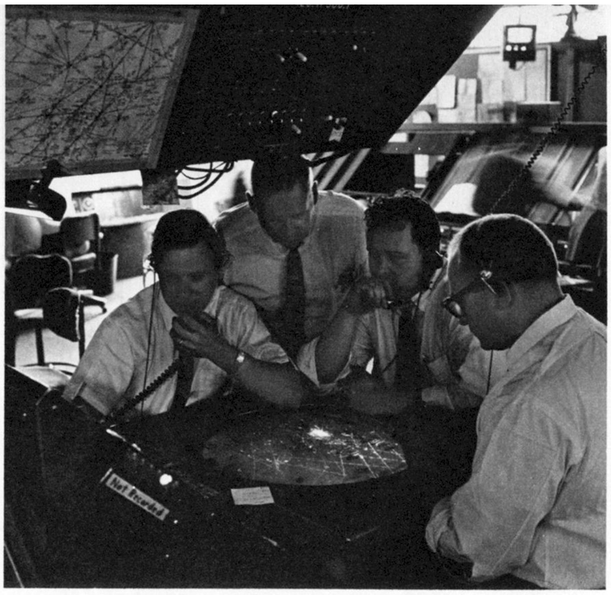
Of course, this doesn't mean that you shouldn't have some areas of strong black or pure white in your pictures. These add richness and sparkle. And sometimes you may want to shoot into the sun or against a fire at night for strong backlighting effects. But make certain your silhouetted shapes are bold and clearly defined.

In news work you can't always control your background. However, when possible, keep foreground objects or figures clearly distinct from the background. Try to position your subject so that dark is seen against light or vice versa. You can get a similar effect with lighting–for example, you might rimlight the subject to separate it from the background.

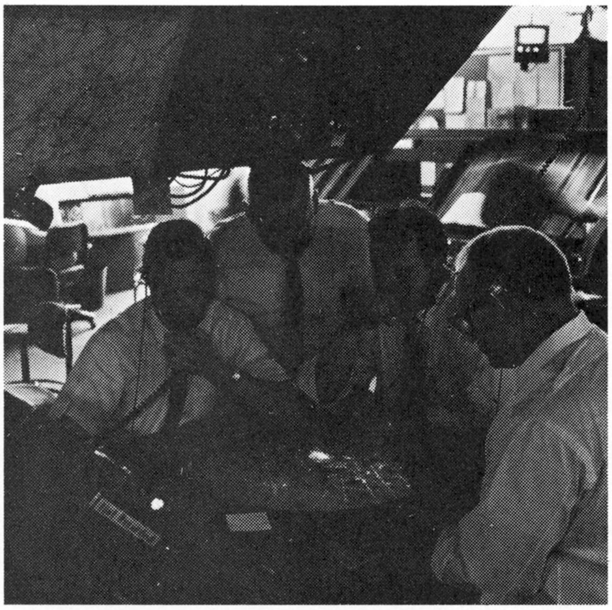
Avoid excessive grain by using a medium-speed, medium-fine-grain film when the light permits. For available-light shooting, follow the basic procedures for achieving good technical quality which we explained in the indoor lighting lesson.

Make your prints on a smooth-surfaced white printing paper. Double-weight prints will hold up better under the frequent handling they may get in newspaper editorial and production departments. Some newspapers prefer glossy *ferrotyped* prints. If you are delivering finished prints to a newspaper, check with them to see if they want ferrotyped prints. [Step-by-step directions for ferrotyping your prints are given in a later lesson on professional procedures.]

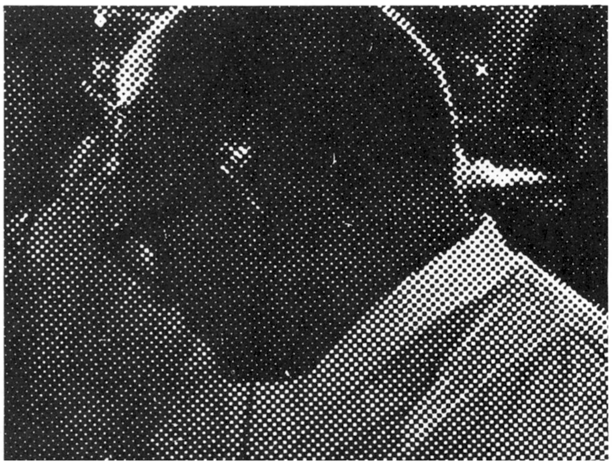
"Print your best pictures big," is Costa's advice. A good picture impressively displayed to an editor may get more space in the newspaper. And, of course, be sure your pictures get to the editor's desk undamaged. Use cardboard stiffeners to protect negatives and prints.

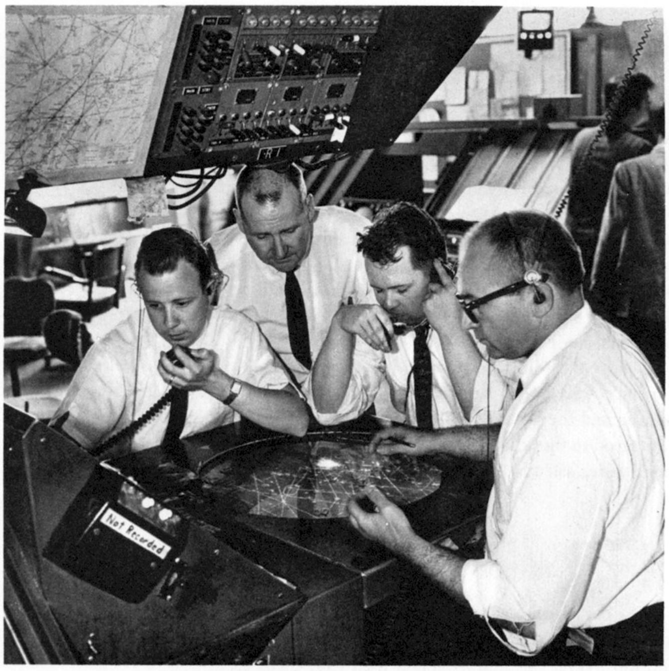


This available-light picture, taken by Costa in an airport traffic-control tower, is difficult to reproduce effectively because the men's faces are obscured by shadow.

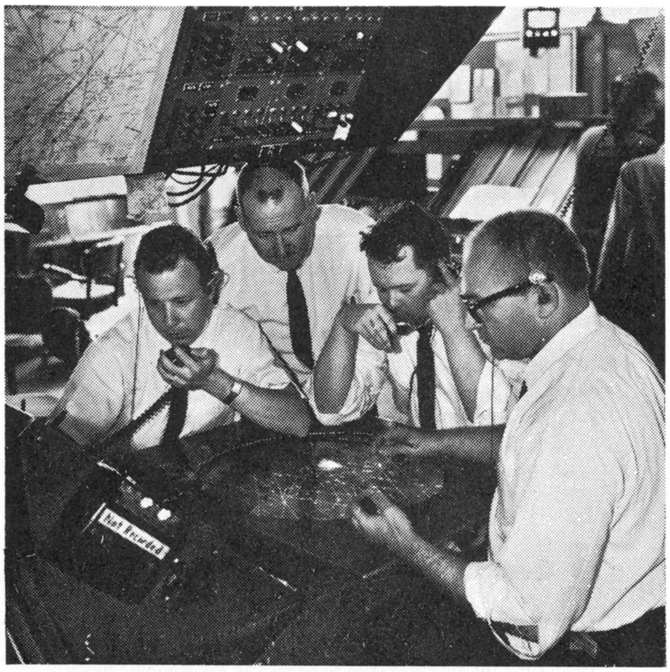


Here's how the picture might look reproduced in a newspaper. The shadow areas tend to fill up with ink and lose most of their detail. If you examine the enlarged section of this reproduction [*below*], you'll see that it is composed of black dots of various sizes which blend together to give the illusion of continuous tones. The dots used in reproducing photographs for many newspapers are relatively coarse. Actually, the picture at top is composed of dots, too, but these are so fine you need a magnifying glass to see them. Such very fine dots are usually found only in high-quality printing on expensive paper.

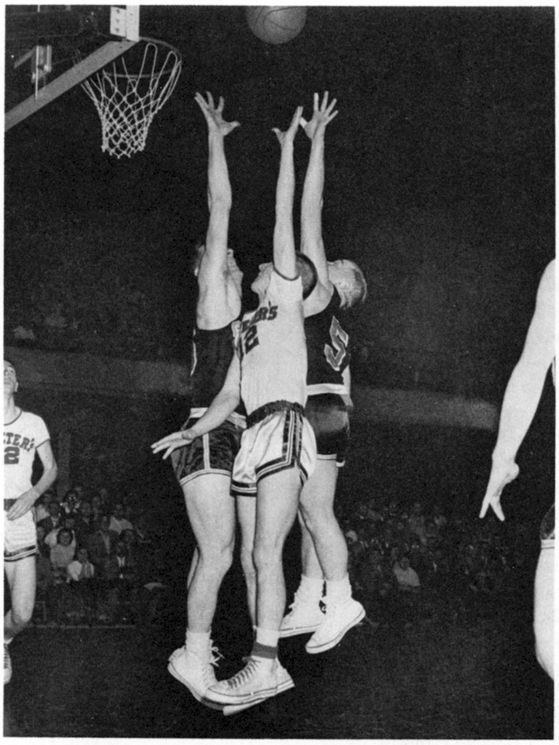




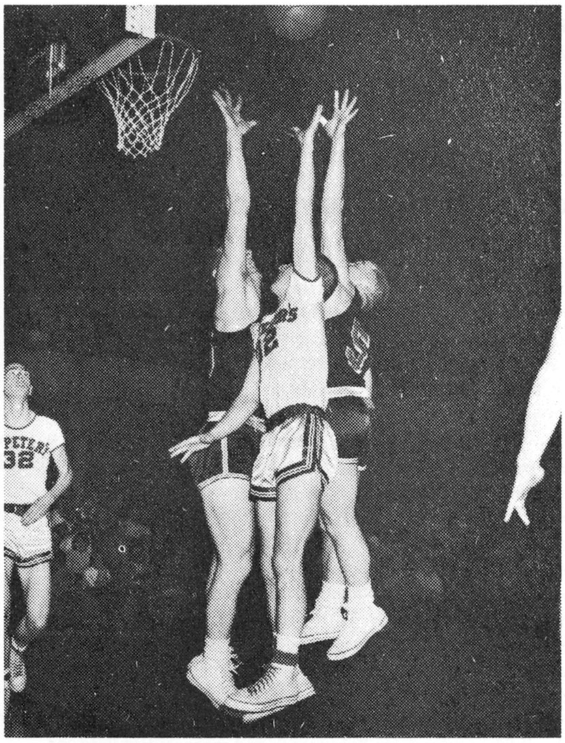
This picture shows the same scene, but Costa used flash to fill in the shadows. For newspaper reproduction this shot does not present problems. The men and their faces are distinct and well lighted.



See how much better this picture reproduces. The areas of middle tone hold their detail well; the touches of black and white add sparkle to the picture.
[Courtesy New York Sunday *Mirror*, ©1961, King Features Syndicate, Inc.]



Try to separate your subject from the background. Bold value contrast makes these three leaping basketball players stand out distinctly. The photographer exposed for the flash-illuminated figures, letting the more distant background go dark.



The picture holds up well in reproduction. The middle tones in the players retain good detail. The background loses practically all detail, but this is unimportant. If anything, it makes the players "pop out" even more.
[Courtesy King Features Syndicate, Inc.]

4 Timeliness

A press photograph is a perishable commodity. The picture of an important news event may be worth a position on page one if it arrives in time for today's paper–and worth nothing at all if it doesn't. Sometimes literally minutes can make the difference.

Normally, you'll be able to plan your shooting schedule to meet the newspaper's requirements, allowing time for processing and printing. If you're a free lance, you should have in your notebook the deadlines [including late editions and Sunday editions] for all the papers you work with. You should also know whether the editors will accept undeveloped or processed negatives, or insist on having finished prints. It will be helpful if you've made a working arrangement with newspapers in your area to cover emergency events.

Let's say an important news event breaks in your area and you reach the scene early. After you've covered the story, hunt up the nearest phone and call the editor you think will be most interested. If he considers the story important enough, he'll probably ask you to rush the *unprocessed* film to him by messenger. [*Of course, don't send in film until you've checked with the editor and received his permission.*] Perhaps you can give the film to a cab driver who will deliver it directly to a representative of the paper. When the distance is beyond taxi range, you might make a deal with a bus driver, a train conductor, a plane passenger, or anyone you can enlist as a courier, or perhaps use air express.

Be sure the editor knows by what means and approximately when your film will arrive. He will see that the messenger is fairly reimbursed for his trouble. And be sure that your package is properly addressed to the editor and publication, with your return address in case it goes astray.

5 Accurate identification

A vital part of your job as press photographer is to turn in complete and accurate *identification* of your picture subjects. Nothing is more frustrating for an editor than to receive an eye-stopping picture without adequate information for the caption to go with it.

Take a notebook and pencil with you wherever you go. Jot down the *names* of the people you photograph, *what* they're doing, *where*, *when*, and *how* it all happened, and any other circumstances necessary to explain what the picture is about. In group pictures, list the people in some clearly understandable sequence–left to right, front row and back row, standing and sitting, etc. Make your notes at the scene, *immediately* after you take the picture; never rely on memory or guesswork.

Be sure to get names and titles right. "How do you spell that, please?" is a perfectly legitimate question. If the person has a business card or letterhead, take it along. Errors in names can lead to complaints, corrections–even libel actions against the newspaper.

At civic events and public meetings there's usually a program, publicity release, or other printed matter that will be useful to the caption writer. See that he gets it with your pictures.

Your pocket notebook can be a useful tool in other ways than we have mentioned. This is the place to record the phone numbers [including night and emergency listings] of your local newspaper, the nearest big-city paper, and the regional offices of the major wire services. Also note the numbers of important contacts, such as public relations representatives for the airport, city hall, and big businesses; the police and fire chiefs, the clerk at the marriage license bureau, etc.

When time permits, it's a good idea to write down technical data as you go along. Notes on exposure, lighting, film, and camera can be checked later against results and help you to improve your picture quality. After nearly a half-century of picture-making, Joseph Costa still jots down technical notes whenever he can and continues to learn from them.

Equipment for press photography

Until recent years, the standard equipment for news photography was a 4x5 press camera fitted with a flashgun. Many press photographers covered all their assignments with this basic tool. A press camera offers lots of advantages. It is rugged and reliable, able to withstand the rough treatment that photographic equipment sometimes gets in news work. Its large film is quickly and easily processed, and gives good quality with a minimum of effort.

Many models offer a choice of front or focal-plane shutter, and lens interchangeability. The groundglass back allows precise focusing and composing for studio work, while a rangefinder and wire-frame "sports finder" usually are included for fast shooting. Most models have a rising front for architectural shots. [This is explained in our lesson on photographing architecture and interiors.] By using sheet film in holders, a photographer can shoot one or two pictures and process them immediately. With a film pack, you can expose up to twelve shots in fairly quick succession. Because of these advantages, many newsmen still swear by this universal favorite of a generation ago.

On a number of newspapers and the wire services, however, 35-mm and roll-film cameras are being more and more widely used for press work. These smaller, lighter instruments are easier to handle for rapid shooting. They usually have faster lenses, too, and therefore are better adapted to available-light photography. The 35-mm models offer larger film loads than does the press camera with a film pack. Today's films and developers can yield good quality for newspaper reproduction even from 35-mm negatives, so the small film size is not considered the handicap it once was.

Which camera should *you* use for news pictures? "Being able to take exposure after exposure in rapid succession is the most important single quality in a news camera today," Costa believes. Of course, in addition to filling this requirement, *the best camera for you is one you can operate with speed and confidence.* In news photography there often may be no chance for second-guessing. You must get the picture fast, and get it right. The particular moment may never happen again. Therefore, thorough familiarity with your tools and materials is essential. In addition to your camera, Costa suggests the following:

1 An ample supply of medium-speed film for general shooting and a standard fast film for available-light shooting in poor light or to enable you to use a combination of fast shutter and smaller aperture outdoors when the light is dim. Use the medium-speed film when you can, to gain the advantage of its finer grain and sharpness.

2 A flash unit with a supply of bulbs and *fresh* batteries, or a portable electronic-flash unit. Costa advises making a chart for exposures for your flash equipment at the most frequently used distances–6, 8, 10, 15, and 20 feet, for instance. Attach the chart to your flashgun reflector and it can save you seconds when they count the most.

3 A reliable exposure meter.

4 A gadget bag for carrying your extra film, flashbulbs, batteries, meter, and other accessories.

If you find yourself doing much news photography you'll probably want to add to your outfit. For example, if your camera takes interchangeable lenses, you might want to acquire a long lens. This can be useful when you want to "reach out" across a police barricade at a disaster scene, or put yourself close to sports action when you must stand on the sidelines. You also might acquire a wide-angle lens to increase your field of view when shooting at close quarters.

A good news photographer will also carry a second extension flash unit so he can get more varied lighting effects than one flash will give. Many cameramen favor electronic flash because of its ability to freeze motion and because it rids them of the bother of carrying a supply of flashbulbs. [However, the miniaturized flash units and flashbulbs available today are very compact and light.]

Other extras you might want to put into your gadget bag are a small lightweight tripod for time exposures and scenic shots and a selection of filters. A screwdriver, pair of pliers, and supply of masking tape may come in handy for emergency repairs.

Special equipment for press photography

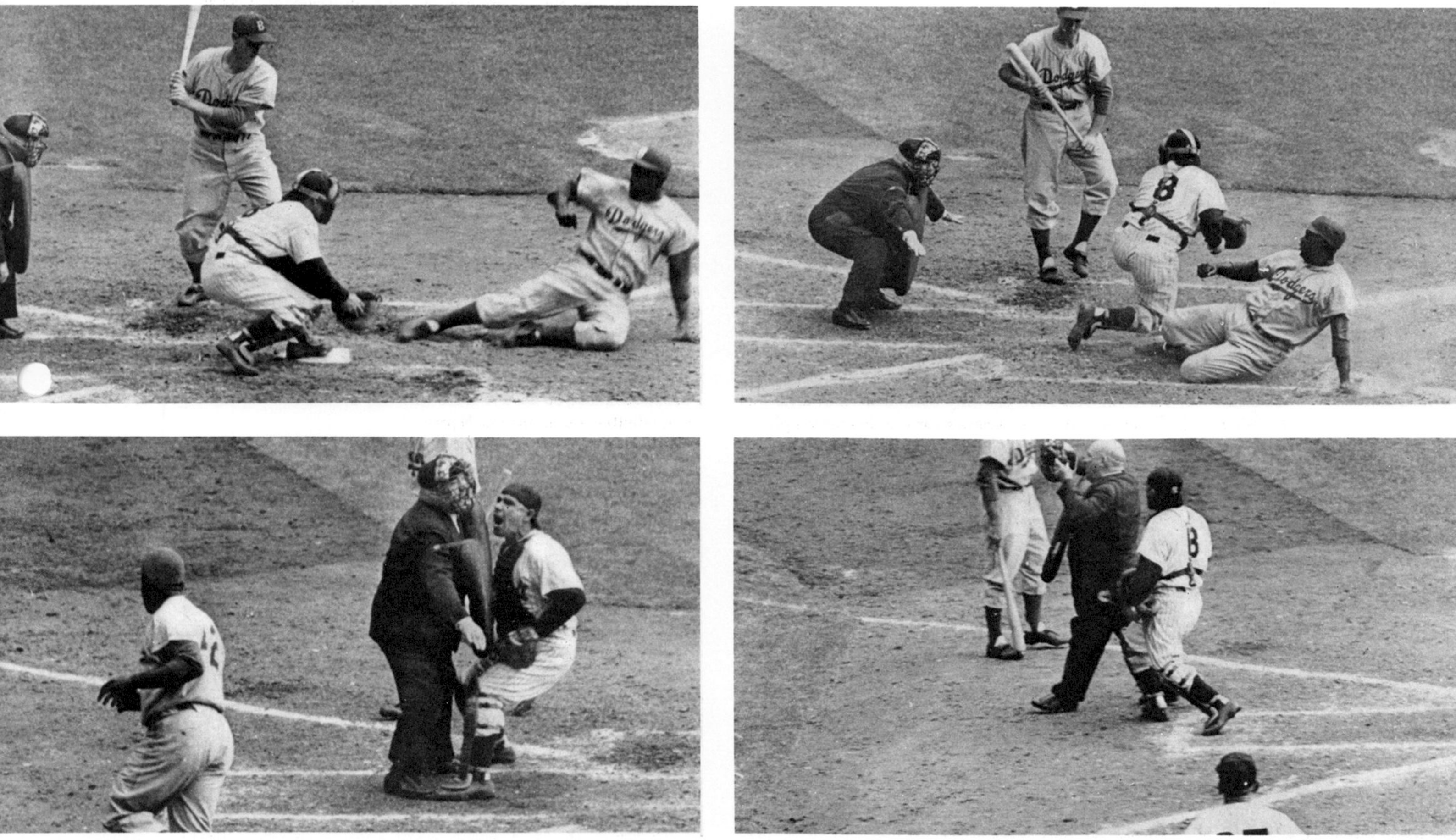
Newspapers—especially if they emphasize sports coverage—may supply their staffs with special equipment beyond the reach of the photographer's own budget. Here are some of these specialized items and their uses:

A very long lens enables you to cover a football game, stock-car race, or other sports event from a distance and still get action close-ups. Because it is difficult to hold a camera steady when taking pictures with a long, heavy lens, a tripod must be used.

A very wide-angle camera or "fisheye" lens can give you broad panoramic views of a stadium, race track, or playing field. These lenses also can produce startling effects of exaggerated perspective.

A zoom lens has a variable focal length, and makes possible a quick transition from a close-up to a medium shot, or from a medium shot to a long shot.

A rapid-sequence camera automatically shoots a fast sequence of pictures when you press the shutter release. It's invaluable when you want to make a series of closely related action pictures, as of a key play in a football game or a slide to home plate in a baseball game. Various models of sequence cameras and motorized accessory backs are available; some are spring powered, some work from batteries, and a few employ CO_2 cartridges. Some models can be operated electronically by remote control. With a remote-control model you can get pictures it might be dangerous or impossible to take yourself. For example, the camera might be placed above the hoop and looking down through it in a basketball game, behind the goalie in a hockey game, or on the edge of the track at a horse race.



A rapid-sequence camera made it possible for Frank Jurkoski to get the full story of a fast-developing play. The four pictures of this drama at home plate were taken just seconds apart. The photographer caught the sequel to the story, too—the altercation between umpire and catcher.
[Courtesy King Features Syndicate, Inc.]

Shooting news pictures

So far, we've shown you the professional approach to press photography, the qualities you should seek in the news pictures you make, and the basic equipment you need. Now let's see how to apply this information to various kinds of news assignments. First we'll point out techniques that will help you shoot more quickly on any story you cover. Then we'll explain in detail how to handle typical news assignments–fires, disasters, accidents, meetings, speeches, etc.

Your assignment might be a *planned picture* or a *fast-breaking story*. If it's a planned picture, try to arrive on the scene early and survey it to find your best shooting position and camera angle. Study the lighting, take your meter readings, and set up any light you need. You might even use a stand-in for focusing so you won't have to keep your subjects waiting later.

When you're on a fast-breaking news story, you face quite a different situation. You may have to start shooting immediately after you arrive on the scene. You must make quick decisions and improvise as you go along. The flow of events may be quite unpredictable and beyond your control. However, even under these conditions there are things you can do in advance that will help you get a good picture.

Presetting your camera

First, have your camera loaded, preset, and ready for action, so all you have to do is point and shoot. In an earlier lesson we discussed the methods of prefocusing your camera and getting maximum depth of field. These can be very valuable in shooting news pictures, so let's review them briefly.

When shooting news pictures, you often need a fairly fast shutter speed to stop the action, plus a small lens aperture to get wide depth of field. If a medium-speed film doesn't permit this combination with the lighting conditions you encounter, use a faster film or flash. Assume you've been assigned to cover disturbances at a picket line outside a factory. You check the overall outdoor lighting and find that, with the film you are using, you can expose for 1/250 second at *f*/16.

The next step is to prefocus your camera. For the greatest depth of field possible at your particular setting, use your depth-of-field scale. Line up the infinity mark on the focusing scale with the *f* stop you are using–in this case, *f*/16. Assume your camera is a 35-mm model with a normal lens. Your total zone of sharp focus will run from about eight feet all the way to infinity.

If you're shooting mostly medium and long shots, and are able to use a relatively small aperture, this "maximum depth" method may be a good solution. But let's say you expect to be shooting mostly at close distances–say six to ten feet. Then you may want to use the "zone focusing method"–presetting your camera so any action taking place within this limited zone will be recorded in sharp focus.

In this case, focus your camera so that your chosen zone lies within the near and far limits of your depth of field. For example, using the same camera as above, and focusing it for about seven feet, will give a depth of field ranging from about five to twelve feet. You can shoot any subject within the six-to-ten-foot zone without stopping to refocus, and have considerable margin for safety.

Of course, if you have time, it's better to focus accurately on your subject. But if a riot breaks out, a suicide leaps from a building, a blazing wall collapses, or any other violent action erupts, you don't have an instant to spare. You've got to *shoot*. The rough-and-ready methods of prefocusing your camera that we've discussed give you great freedom to act, and can help you catch pictures you might otherwise miss.

According to Costa, it's helpful to think in terms of the "six-foot shot" and the "ten-foot shot." These are two commonly used distances in news photography. The six-foot shot often is best when you want a close-up of a single person. The ten-foot shot is frequently used for two persons or to show all of one person standing or walking. For groups or scenes, of course, you need a greater camera-to-subject distance.

Many inexperienced news photographers tend to shoot from too far away. As a result their pictures may lack the impact, intimacy, and detail that close-ups and medium close-ups provide. So move in as close as possible to the action for at least some of your shots. Put your reader face to face with your subject. Get him involved with what's going on.

Stopping action

Another problem you'll often encounter in news assignments is how to stop action. As we explained in an early lesson, "Your Camera and How It Works," there are several techniques you can use here. Keep in mind that speed is least noticeable when the subject is moving toward or away from the camera and most noticeable when he moves directly across the film plane. Also, the closer the subject, the harder it is to prevent motion blur. Therefore, by controlling *camera angle* and *subject distance* you sometimes can stop motion with only a moderate shutter speed.

Other techniques at your disposal are *panning with the camera*, *catching peak action*, and *flash*. These, too, were discussed earlier and we'll return to them again when we take up sports photography. Meanwhile, here are a few additional points that apply to fast-breaking news situations:

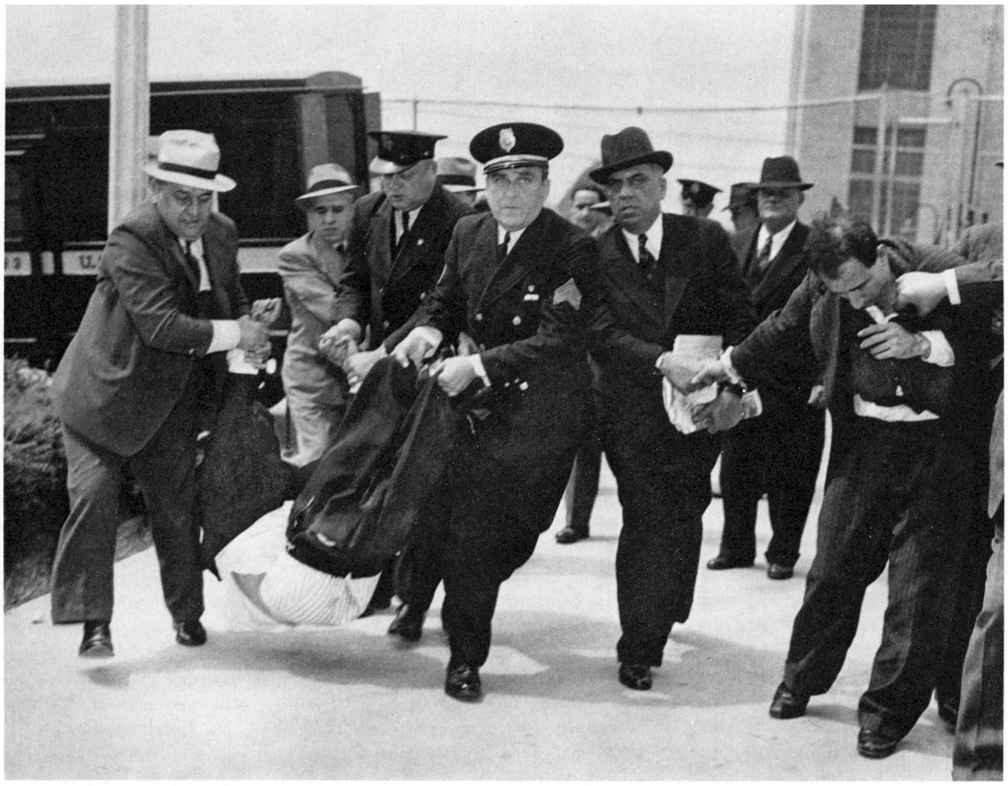
Panning works best with subjects whose parts all move at the same rate: a train, automobile, airplane, skier, diver, etc. When a person or animal is running, however, the limbs may be traveling at a faster rate than the body as a whole, and therefore panning is less effective for stopping all the motion.

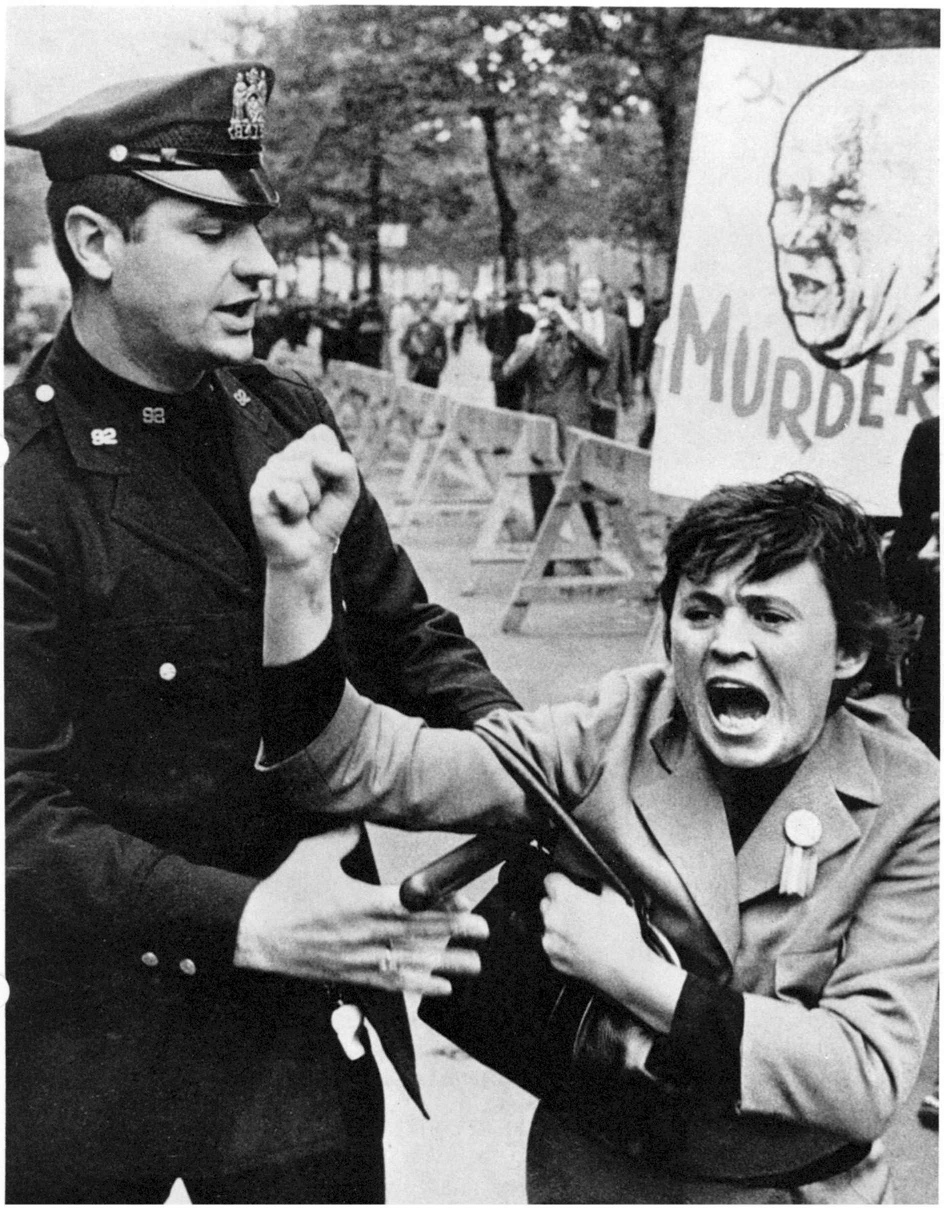
In catching peak action, learning to *anticipate* the peak is very important. If you wait until the action reaches its climax and then shoot, the slight delay caused by the time it takes you to react [and the time it takes for the shutter to open and shut] may cause you to miss the peak. Thus you have to sense when the peak is coming and trip your shutter *just an instant before*.

This may sound more difficult than it actually is. If you watch your subject's action closely for a while you sometimes can "get under his skin" and sense the moves he is going to make almost as soon as he does himself. Also, many actions or motions are repeated–they follow a pattern. If you observe this pattern you'll be able to recognize the peak instants before they come.

Flash can help you stop fast action when the light is dim. Flashbulbs often allow you to use a shutter speed fast enough to freeze the motion. With electronic flash, of course, the short duration of the light itself gives the effect of a high-speed shutter.

To record this vivid scene, which followed a picket-line riot, Joseph Costa adopted the prefocusing technique. He knew where the officers were headed with their prisoners and focused his camera on a point he expected them to cross. When the group moved into range, he shot. With strong natural light, Costa could stop down for depth of field, and since the men were moving toward him he was able to freeze the action with only moderate shutter speed. The diagonal lines of the figures give the picture a feeling of motion and the grim expressions on the officers' faces add impact. [Courtesy New York *Daily News*]





The photographer's problem at a riot scene is to bring meaningful order out of confusion. In taking this dramatic picture outside the United Nations Building in New York, Gary Haynes had to size up the situation and shoot quickly. Nevertheless, he managed to get into his shot all the qualities that make an outstanding press photograph.

Notice that there are three essential story-telling elements here—the policeman, the demonstrator, and the poster. They are bound together in a strong and simple composition that leads the eye directly from one to the other. Haynes made the most of peak action—both physical and emotional—by catching the woman's upraised arm and frenzied expression at an intense instant. The slightly blurred figures behind the barricade complete his photo report without distracting attention from the central action. The story is all there; a picture like this hardly needs a caption in the newspapers. [Courtesy United Press International]

Fires, accidents, and disasters

By the time you start covering fires, accidents, and disasters you should know the mechanics of camera handling so well that you no longer have to think about them. When you arrive on the scene you'll be busy enough with what Joe Costa calls "getting down to the bare knuckles of the story." Something has happened and you must find the visual elements that tell *what* and, if possible, *how* and *why*.

The *what* part isn't too difficult. A burning building, an overturned car, a sheet-covered body are obvious picture subjects. Cover yourself by getting a shot quickly, but don't stop with the obvious picture from the obvious angle. Explore other possibilities. Use your viewfinder to discover the most interesting story-telling arrangement of people and objects. Make the best use of lighting and composition that circumstances permit.

Lighting for disaster pictures

Lighting sometimes can make the difference between a picture that merely records an event and one that instantly captures the reader's attention and gives him a sense of actually being there.

Look for strong lighting effects–glare, dramatic shadows, leaping flames, the play of searchlights, interesting silhouettes. You must decide on the spot and usually very quickly how to use the lighting you find, but your experience with controlled lighting should be helpful. When adding lights, you often can use them to simulate or strengthen the effect of the light actually existing at the scene.

In a fire scene, for example, you may want to use the fire itself as a light source and let the figures appear in silhouette. A helmeted fireman or a pattern of ladders and hoses is recognizable in outline; you don't need details to tell the story.

In another picture you might decide to show the grim expression on a fire-fighter's face, or the look of anguish on faces in the crowd, using the available light from a searchlight–or you could duplicate this effect with flash.

Composing for added meaning

"I always consider the possibility of composing in depth–getting foreground, middle ground, and background in the picture," Costa says. "I try to make pictures you can look *into* rather than *at*. By including objects at different distances from your camera you can add a feeling of three-dimensional reality and tell your story in richer detail."

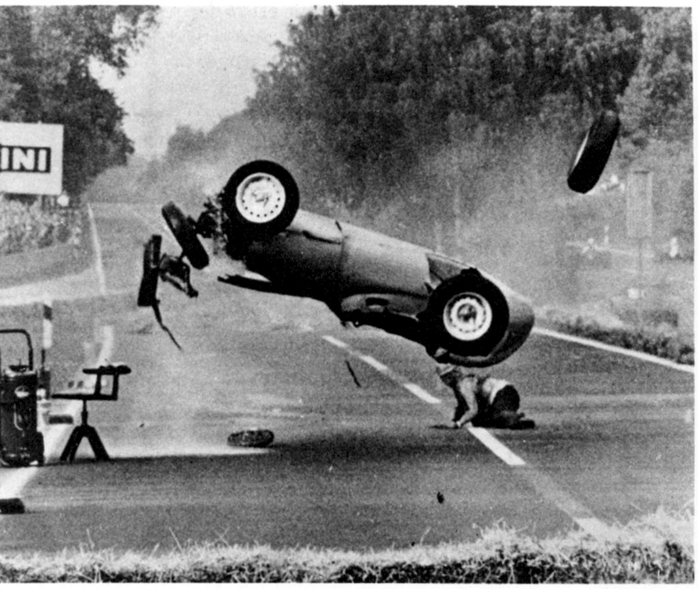
Suppose you're photographing a major fire. You might first make an eye-stopping picture by shooting directly at the worst part of the blaze, using the silhouetted figure of a fireman, close up and big, in the foreground. Then you might look for a vantage point that shows rescue operations–a blanket-wrapped figure or a waiting ambulance in the foreground, for example, and the doomed building in the background. Louis Mack's prize-winning picture of the children being rescued from the fire [*facing page*] is a good illustration of what we mean.

Disaster scenes are charged with strong emotions: fear, excitement, anger, sorrow. Try to capture as much of this emotional quality as you can. Often you can strengthen the effect if you show both the emotion and cause of it in the same shot. The dramatic picture of the aftermath of an automobile accident [*below*] is a powerful example of this. Here are three other tips from Costa that may help you compose fire, accident, and disaster pictures:

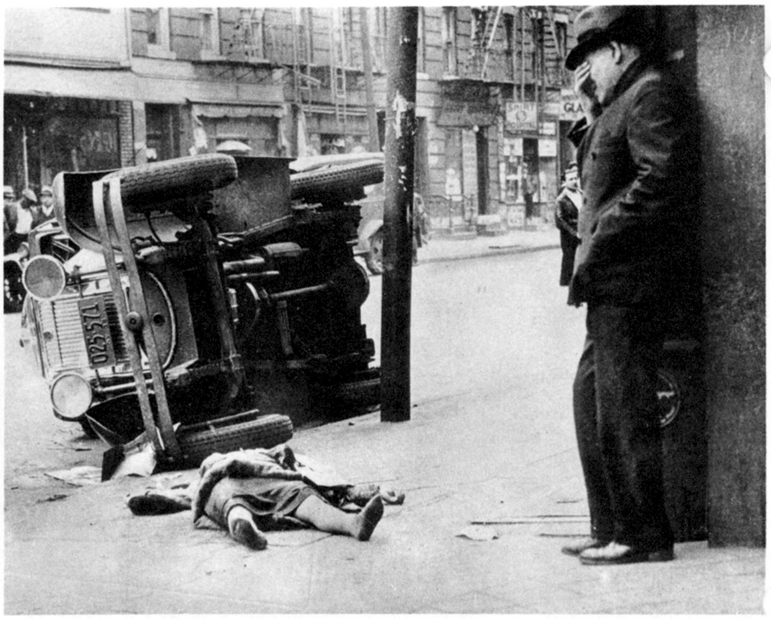
1. Look for diagonals, such as extended fire ladders, that suggest movement and action.
2. Build your picture around elements that lead the eye toward the center of interest–for example, the stream from a fire hose or skid marks on the pavement.
3. Avoid a distracting clutter of unimportant objects in the foreground. Remember the basic principle of composition–*simplify and organize.*

Sometimes an accident scene may be so gruesome or shocking that a newspaper will not run pictures of it. There's no rule here; your judgment, taste, and knowledge of your newspaper's policy will have to guide you. Just be sure you have an alternate that will pass censorship by your editor.

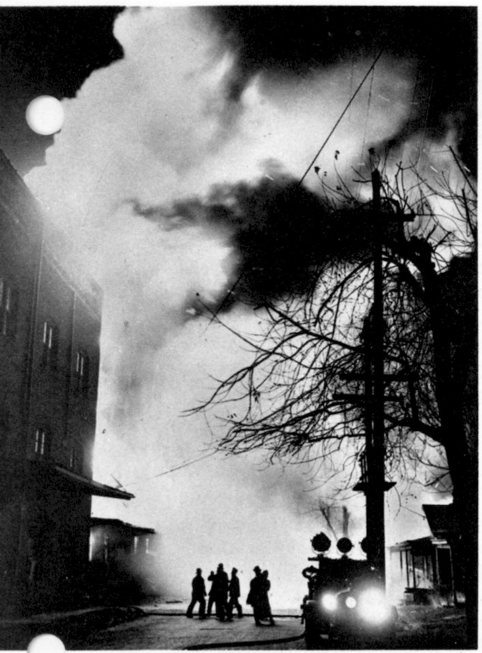
Some of the best disaster pictures have come from amateurs and free-lancers who were on the spot at the right time. Joe Costa's advice: "Don't waste time shooting the same picture the newsmen are taking. Try for something they might miss."



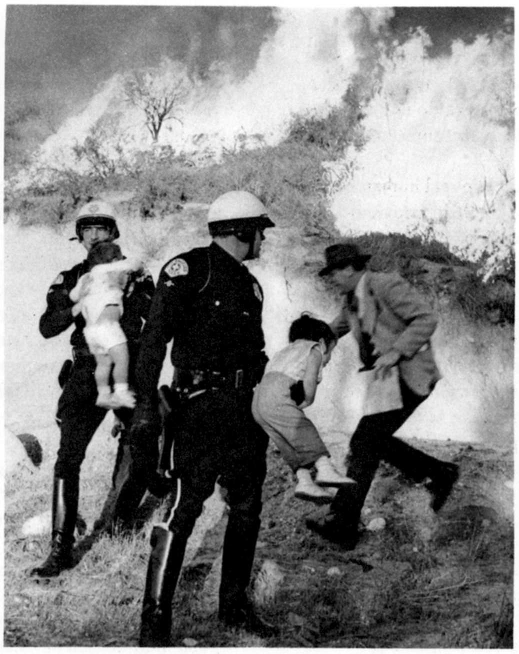
A preset camera, a long lens, and photographer Lee Hashbarger's quick reflexes accounted for this peak-action shot at a Grand Prix auto race in Germany. Incredibly, the driver survived!
[Courtesy United Press International]



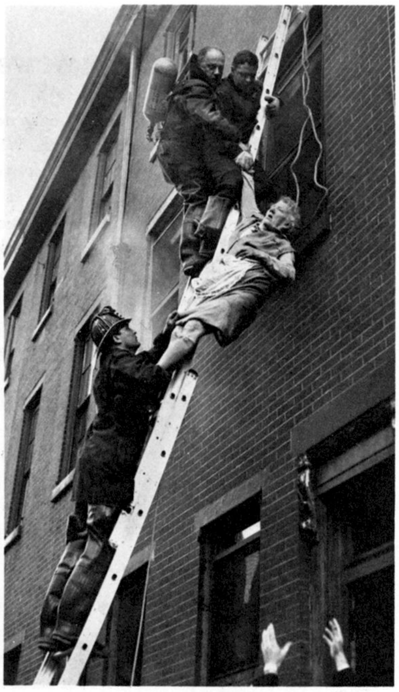
Vivid emotional reaction at an accident scene can tell more than words. The reader hardly needs to be informed that the man leaning against the building is the victim's husband. Taken in 1935, this is a classic news photograph of an accident.
[Courtesy King Features Syndicate, Inc.]



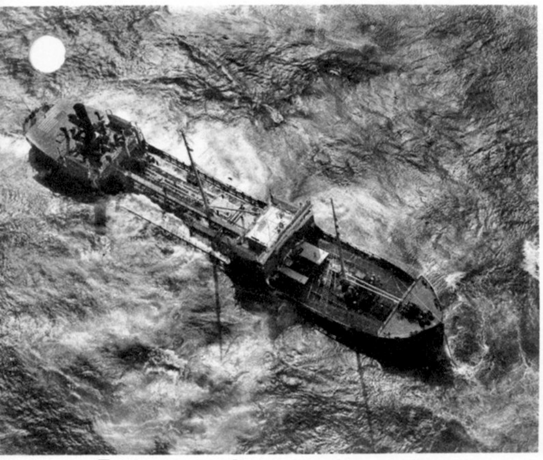
Photographer Ralph Looney used the leaping flames as his light source in this picture of a four-alarm warehouse fire. The rest of the story is told by the well-composed silhouettes of the fire fighters and truck, the billowing smoke, and the sharply outlined wall of an adjacent building.
[Courtesy Lexington, Ky., *Herald-Leader*]



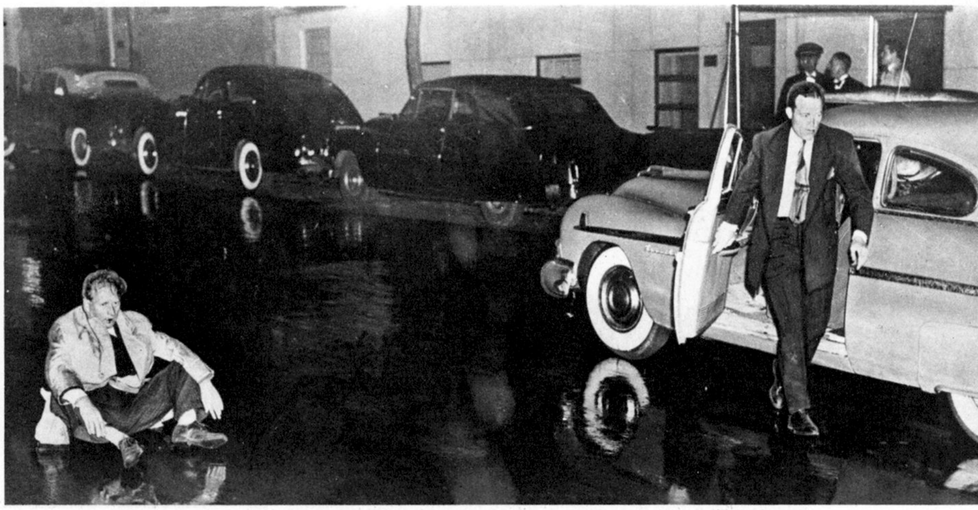
A rescue action in the foreground and threatening flames in the background are clearly related in this dramatic picture of a California forest fire. Photographer Louis Mack was driving by in a car when he saw the highway police and children beside the road. He stopped the car and jumped out. He had no chance to focus, and there was scarcely time to take two shots before the action was over. But his quick eye for a good picture and fast handling of his camera gave him an award-winning photograph.
[Courtesy Los Angeles *Examiner*]



Watch for rescues and catch their drama and intense human interest, as Edward T. Adams did here. The ladder is a strong diagonal line of direction and it also ties the figures together. The photographer added a vivid touch by including the upraised hands at bottom right.
[Courtesy Philadelphia *Evening Bulletin*]



For large-scale disasters, a photographer's best vantage point may be high up in the air. Joseph Costa made this picture of a sinking freighter from the cabin of an airplane. Note that the strong backlight brings out the heavy seas as well as details on board the ship.
[Courtesy New York *Daily News*]



Bill Stahl might have done the obvious and focused on the victim alone in this hit-run scene. Instead, he told the *whole* story with his camera by also including the car and its driver as he abandoned it and fled from the scene. As a result of the photographer's alertness, police were able to identify and catch the fugitive.
[Courtesy King Features Syndicate, Inc.]

People in the news

While it's true that people make news, it doesn't always follow that they make good news pictures. Whether they do or do not will often depend upon how imaginatively you handle your subject and the situation.

First of all, try to make your people seem like real human beings, not cardboard cutouts or waxwork figures. Fit them into their surroundings so that what they do, and the way they do it, tells a clear, meaningful story. Let them *act out the news* whenever you can.

On many news-making occasions, people do this spontaneously. You control the picture through timing and camera angle, recording events as they unfold. At other times you'll have to turn stage director and arrange your subjects so that they fall into a story-telling pattern. When you do this, remember that your arrangement should seem natural and believable. An obviously contrived or faked picture is easily spotted and usually defeats its own purpose.

Let's see how these general principles apply to some of the problems you may encounter in press photography.

Groups and meetings

We've all seen pictures of people lined up in a row, staring blankly at the camera. You can avoid these dreary, meaningless pictures if you apply a little imagination and ingenuity.

The people are there for some reason or you wouldn't be photographing them. Get the reason–actually or symbolically–into the picture. If it's a drive to raise funds for a new building, use a model of the building or blowups of the architect's drawings as props. Try to choose a background that adds information to the story–a wall map or a blackboard with figures chalked on it. *Relate* the people to the news event.

Pick one person or several as your center of interest and arrange the others around this focal point. Perhaps you can compose the group in depth, as we mentioned in the lesson on portraiture. Emphasize the most important figure by putting him in the foreground and arrange the less important figures farther back. A high or low camera angle can also provide variety and emphasis.

Once you have your subjects arranged in an interesting pattern, try to get them talking among themselves or all concentrating on something other than the camera. Then shoot.

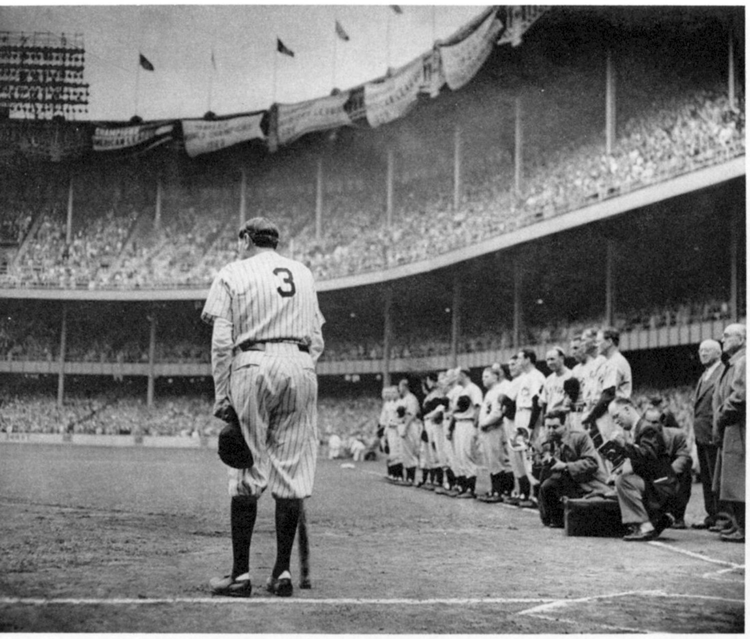
At a large meeting, use a wide-angle lens to make an overall shot that shows the size of the audience and hall or auditorium. Use a long lens to reach out to the speaker's platform. Or you might get a side view of the speaker from close up. Watch for and catch dramatic gestures and expressions on the speaker's part. You'll get better pictures if you work unobtrusively and don't disturb the proceedings. Sometimes, using available light may be your best method.

News portraits

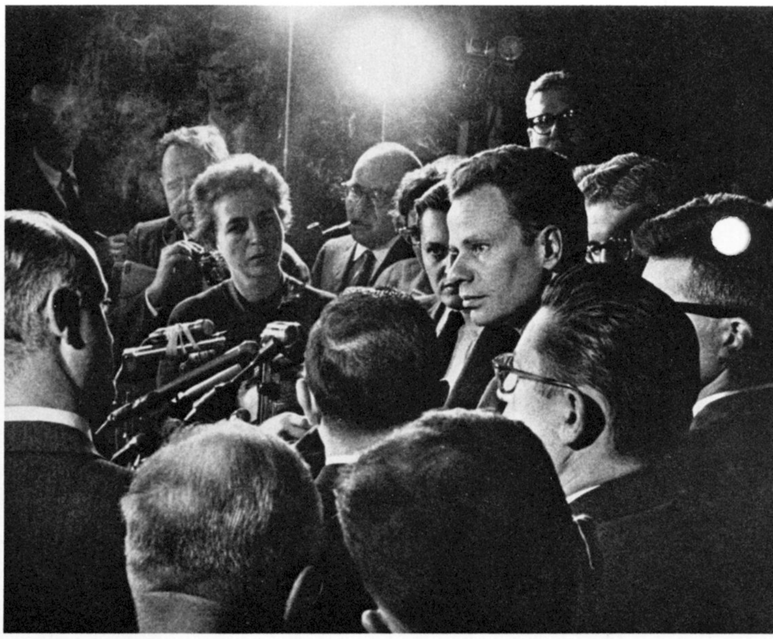
News portraits have changed for the better in modern journalism. The formal head-and-shoulders "mug" shot is giving way to a more natural and animated style of portrait–often showing the subject in his home or business surroundings. Good news portraits today show gestures, emotions, character, personality. Many of the things taught in the portrait lesson can be applied to press photography, too.

When working with prominent people, steer them to locations with good illumination or meaningful backgrounds. Put in some props that suggest your subject's work or interests [but avoid the old cliché poses, like an executive signing a letter]. Try for a different camera angle; it's often refreshing to see familiar personalities from the side, in silhouette, or even from behind, rather than full face.

If your subject freezes up on you, lower your camera to waist level or set it on a tabletop. Check distance and exposure and be ready to shoot *without raising the camera* when the subject relaxes. You can use this same technique when photographing people who are camera shy, such as criminals.

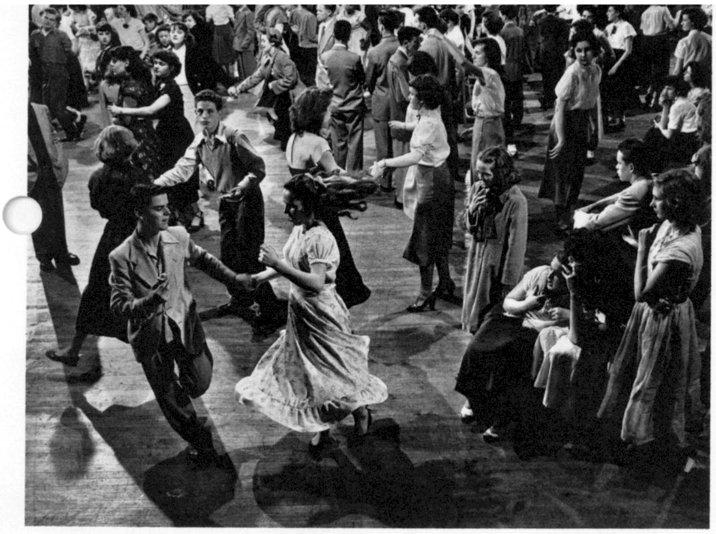


The most obvious way to photograph Babe Ruth at his farewell appearance would have been to take a close-up from the front. Nat Fein avoided the obvious and pictured the familiar figure from behind, with Ruth's fellow players lined up in the middle ground and the cheering crowd as background. This shot brought Fein a Pulitzer Prize in News Photography.
[Courtesy New York *Herald Tribune*]

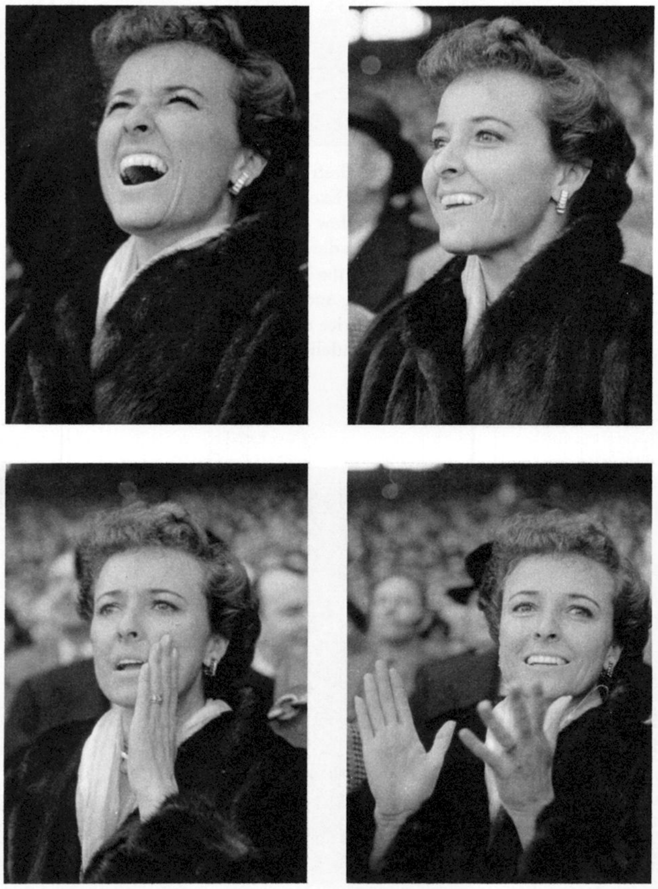


Robert Walker got up higher than his subject and aimed down for this award-winning picture of Charles Van Doren, central figure in a TV quiz-show investigation. An eye-level photograph would have obscured Van Doren, but he stands out clearly from this angle. The glaring spotlight and waiting microphones have symbolic meaning and add to the feeling of drama. Note how the spot rimlights the reporters' heads and provides strong light-dark contrast. In shooting by available light, the photographer preserved a mood and realism that flash would have destroyed.
[Courtesy New York *Times*]

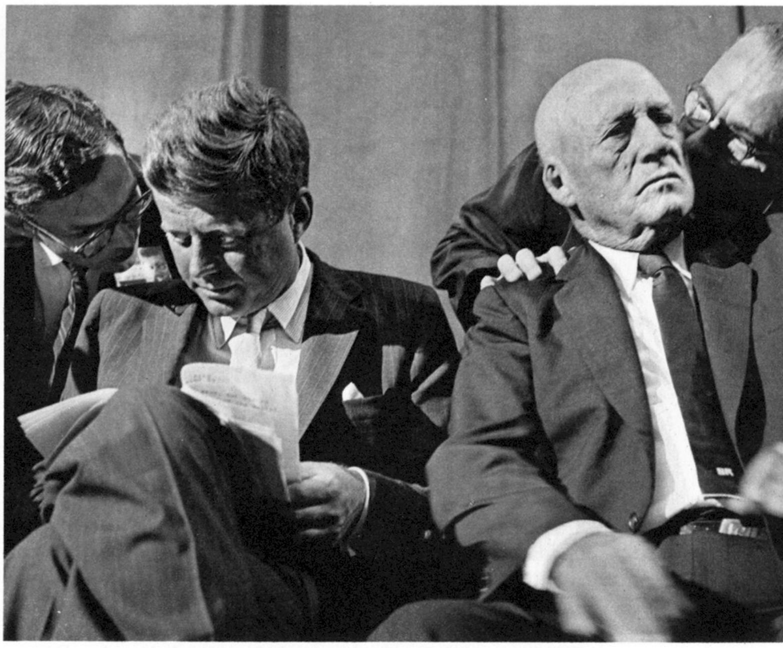
Daniel D.Teoli Jr.
Archival Collection



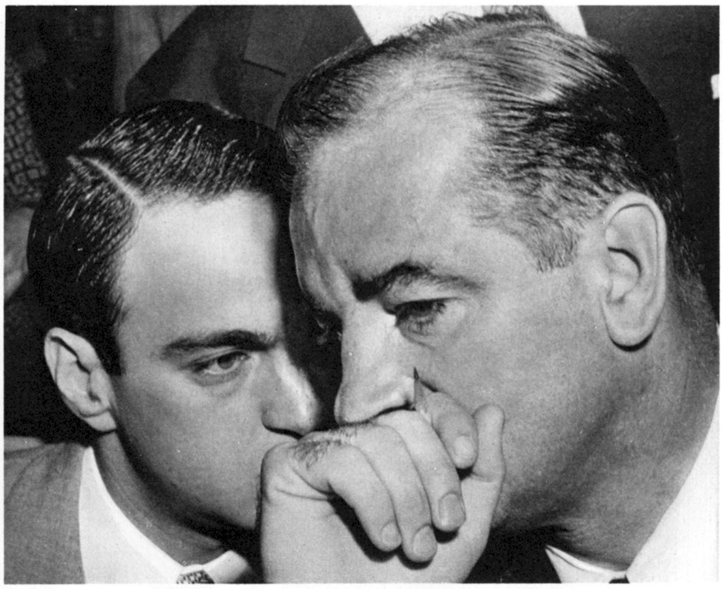
For this animated group shot of a teen-agers' dance, Costa planned and set up his lighting in advance, using electronic flash to stop the action of the most important dancers and thirty flashbulbs for general illumination throughout the scene. Notice how the glances of the wallflowers at the dancing couple on the left give the picture poignancy and a story-telling point.
[Courtesy New York Sunday *Mirror*, ©1950, King Features Syndicate, Inc.]



Sometimes a sequence of pictures tells a story better than a single one can–especially if the subject is as pretty and animated as actress Laraine Day. Costa photographed her repeatedly as she registered the gamut of an enthusiastic fan's emotions at a baseball game.
[Courtesy New York Sunday *Mirror*, ©1952, King Features Syndicate, Inc.]



Political campaign pictures challenge the press photographer to find fresh, revealing ways to tell the story. Shooting with an inexpensive 35-mm camera by available light, Peggie Mazziota caught this candid view of a double whispered conference featuring John F. Kennedy and Sam Rayburn. The picture, taken in Dallas during a presidential campaign, was aptly titled "Political Ear."
[Courtesy Dallas *Times Herald*]



Photographer Maurice Johnson was interested in revealing the inner story here–worry, tension, and the emotional relationship between two key figures in the news, Senator Joseph McCarthy and his aide, Roy Cohn. Moving in close during an unguarded moment, he concentrated on facial expression, to the exclusion of everything else. The picture was cropped even tighter during printing. Never underestimate the powerful impact you can get from close-ups.
[Courtesy King Features Syndicate, Inc.]

Making portraits under pressure

As a press photographer, you might get a hurry-up call from an editor to provide informal portraits of a personality in the news. Perhaps you'll have only a few hours to get to the subject's hotel room or apartment, take your pictures, and deliver them to the newspaper. Under these tight conditions, you'll have to keep your equipment simple and work swiftly. Even so, you can give the editor a variety of interesting prints if you exploit fully the picture possibilities that you find at the scene.

For a step-by-step demonstration of how news portraits are made under deadline pressure, we asked Joseph Costa to photograph a young Broadway actress, Fran Sharon, at her New York City apartment. This is how he handled the assignment.

After chatting briefly with the actress about her career and stage roles, Costa decided to photograph her in slacks and sweater with upswept hairdo–to help get across her youth, vivacity, and fresh good looks.

Next he chose his shooting locations: a wicker chair, a window ledge, and a sofa. Each provided a simple setting that wouldn't detract from the girl as center of interest.

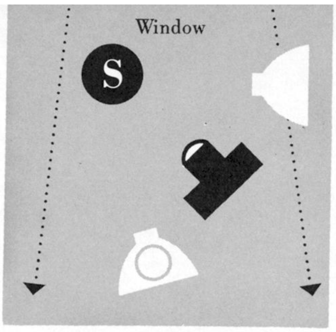
Costa planned his lighting around the daylight flooding the apartment from a large front window, supplemented by carefully placed lights. He took meter readings at the start and stayed with a basic setting of 1/25 second at *f*/6.3, changing only when necessary to stop movement. He used normal, wide-angle, and long lenses on his 120 roll-film single-lens reflex camera.

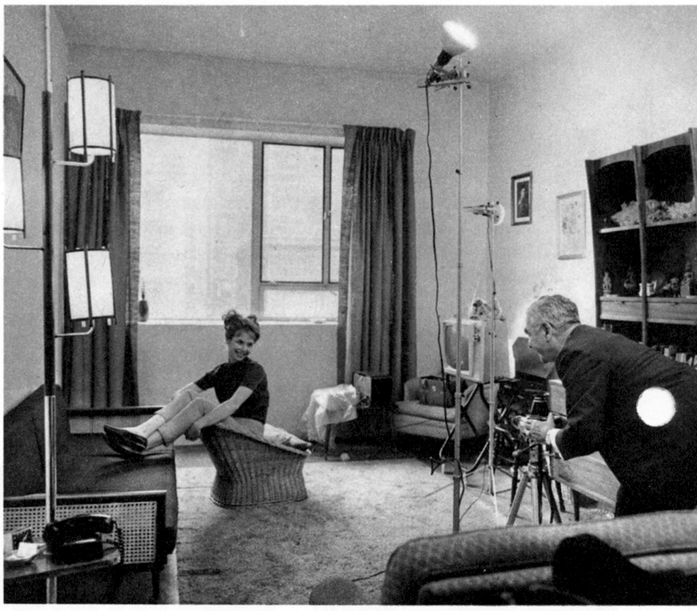
Costa suggested the poses but watched, cable release in hand, for little variations–a tilt of the head or a fleeting expression–that came naturally to the model. Whenever the moment seemed just right, he exposed quickly.

After each group of shots, Costa called a break so the model wouldn't get tired and tense up. He talked to her throughout the session to hold her attention and keep her participating.

The pictures on these pages, shown with the photographer's comments, are some of the more successful ones in the series Costa took to reveal different aspects of the young actress's personality.

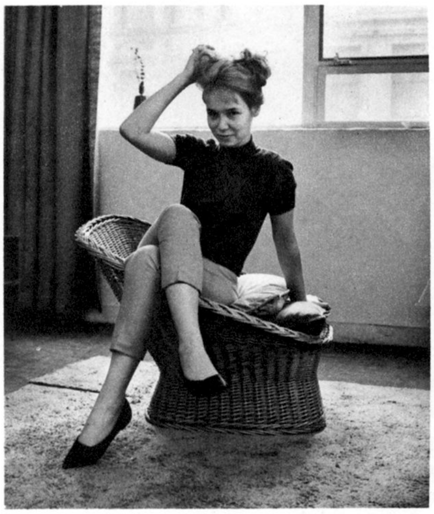
"We could have done an outside series, too," Costa pointed out. "The girl against a city background, for instance, or leaving for the theater, or in her dressing room. With an interesting subject, you're limited only by time and your own imagination."



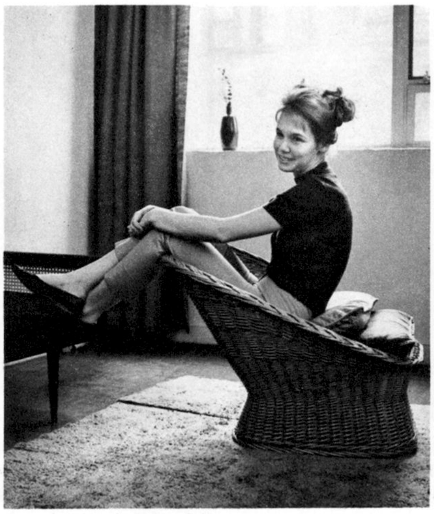


Basic lighting plan: "Don't destroy the natural effect of daylight," Costa warns. "Build around it." Except for his final shot [*bottom of next page*], Costa relied on window light as his primary source. To reduce contrast and kill deep shadows, he used reflector photofloods. Because he wanted the light softer and more diffused, he bounced one flood off the ceiling and off the walls [*see diagram*]. Meter readings showed about twice as much light from outside as from inside–a good ratio for modeling the subject.

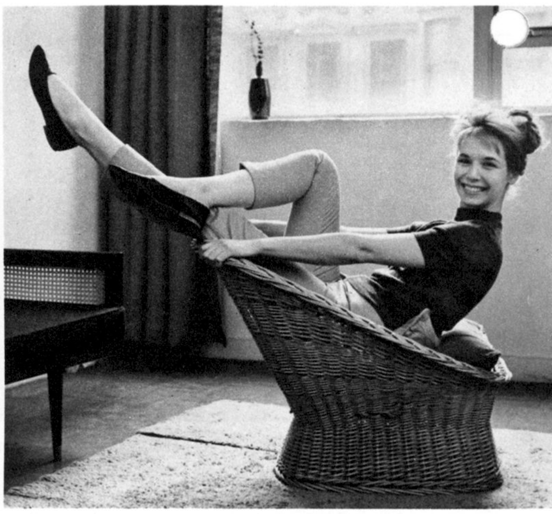
Getting animation



1 "I wanted a lively picture," Costa says. "Something that would introduce the girl as a vibrant stage personality. It took several tries. In this first shot I liked the model's gesture of adjusting her hair. However, her expression is too subdued and the pose is a bit stiff."

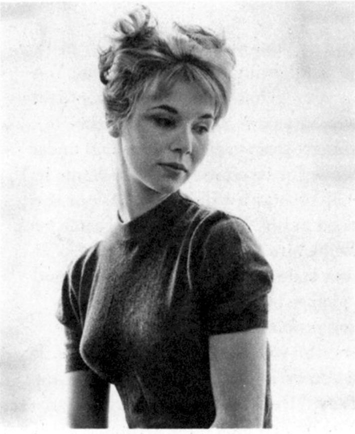


2 "Next, I asked her to swing her legs over the back of the chair and half-turn her head toward the camera. The composition is better and the pose more relaxed. But the picture still needs animation and there's too much shadow on her face."

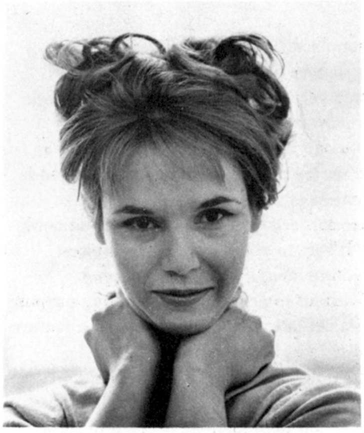


3 "This time I called for one leg crossed over the other and asked her to give me a real toothpaste smile! Now I've got the life and sparkle I was after. When you're working with an actress or professional model, you can give instructions and get results more easily than you might with someone else."

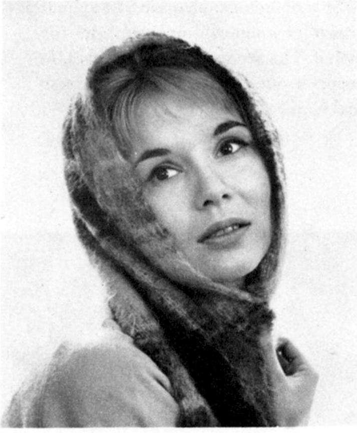
Getting different expressions



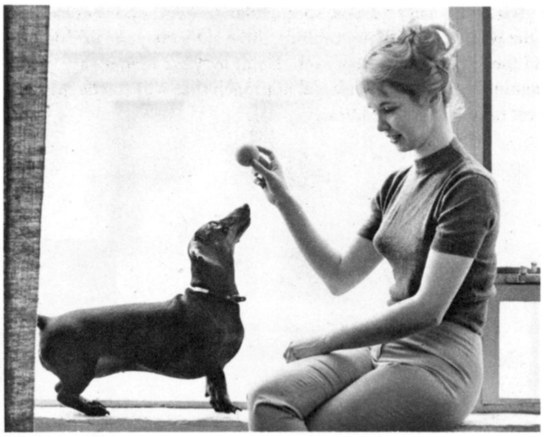
1 "For these studies of the model's expressive features I switched to a long [150-mm] lens. By framing the girl against the window I could take advantage of strong backlighting and keep the background from intruding. I had her sit on the back of the chair with her feet on the seat for this picture. I told her *not* to smile, as I wanted a quiet, pensive expression."



2 "A head-on pose like this engages the reader's attention directly and makes him feel close to the subject. Many newspapers like to use this looking-right-at-you kind of picture. We tried several variations but I thought this one, with the hands tucked under chin, was most interesting."

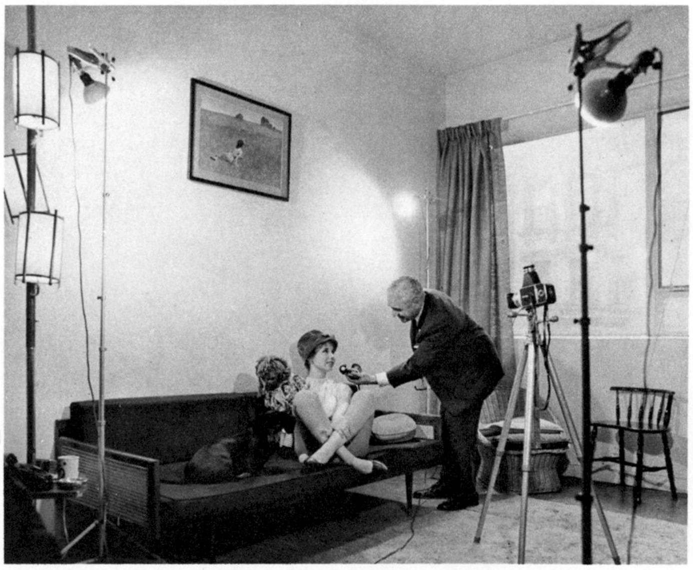


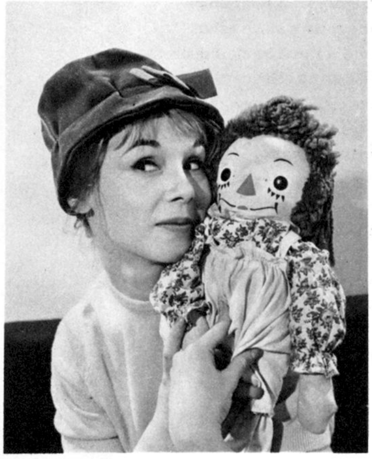
3 "A simple prop can often change the whole emphasis of a picture. The girl's shawl softens her features and gives her the dreamy, faraway look I wanted here. I focused on her eyes to make sure the picture was sharp."



4 "I knew the girl wanted her dog in at least one picture, but I couldn't let him steal the show. By rimlighting her figure and silhouetting the dachshund I kept the interest where it belongs. It took five minutes of coaxing to get the dog to look up at her instead of at the camera, which would have spoiled the composition and naturalness. I stepped up shutter speed to 1/60 second to avoid blur."

Direct floodlighting





For a change of pace, Costa wound up his series with several pictures in a lighter mood. Here he turned floods directly on the model and wiped out the soft daylight illumination. The result is a more sparkling, theatrical effect, as you see in the portrait.

Feature pictures

"Don't be afraid of the commonplace," Joe Costa advises. That statement is a good slogan for feature photographers.

Children playing in the schoolyard, animals at the zoo, city streets in the rain, a sunset, an old graveyard, a field of wheat–almost anything within the range of human interests can be material for a feature picture. The trick is *to see the old subjects in a new light* and give them freshness and an element of surprise.

When you work with feature subjects you rarely have strong news content to carry your picture. It's up to you to supply the interest through your ingenuity in selecting *ideas* and using *technique*.

The idea must come first. Without some strong story-telling purpose or novel angle that makes an immediate appeal to the reader, a feature picture is only an empty exercise in technique.

Take, for example, the case of the photographer who wanted to make a picture study of New York City. Many such studies had been made before, but this man had a new approach–he decided to show the city very late at night. He concentrated on familiar buildings and street corners that bustled with activity in the daytime but were deserted and ghostly at 1 A.M. His pictures gave New Yorkers a fresh and fascinating look at subjects close to them.

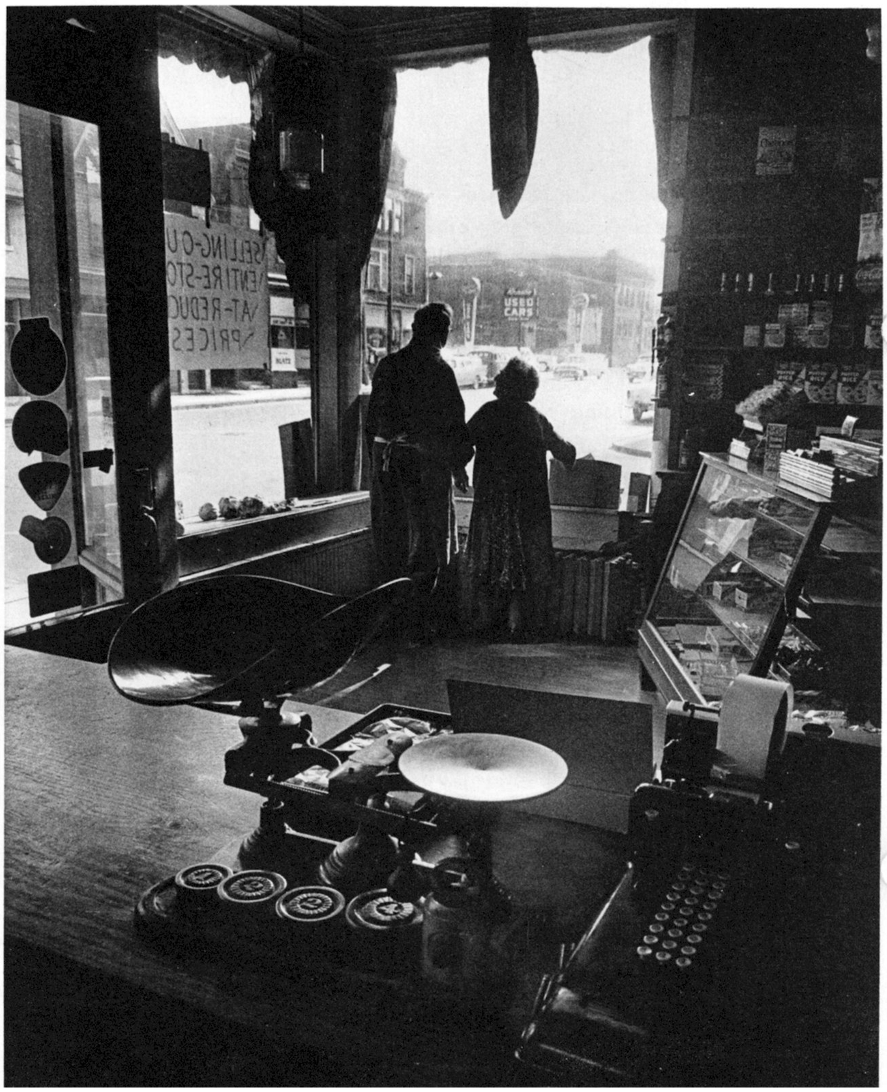
As we mentioned earlier, some feature subjects are timeless and their appeal is universal. Among them: children and babies, animals, glamour girls and beauty queens, spectacular scenery, and that eternal favorite, the weather. In photographing these subjects your problem is to avoid the trite, routine approach. Don't let your reader say, "Oh, not *that* again." Look for an unusual approach that will startle, please, and interest him with its freshness.

"Clichés can often be avoided by the way you handle your picture–the composition, the angle, and the lighting," Costa points out. You usually have more time to plan your technique when you shoot feature pictures than you do when covering a news event. Use this time to good advantage. Study your subject from various angles and under different lighting conditions. Look for interesting ways to frame it. If the scene is outdoors, try to imagine how it will look at dusk or early in the morning or when shrouded in fog. You may have to come back several times before you get the picture you want.

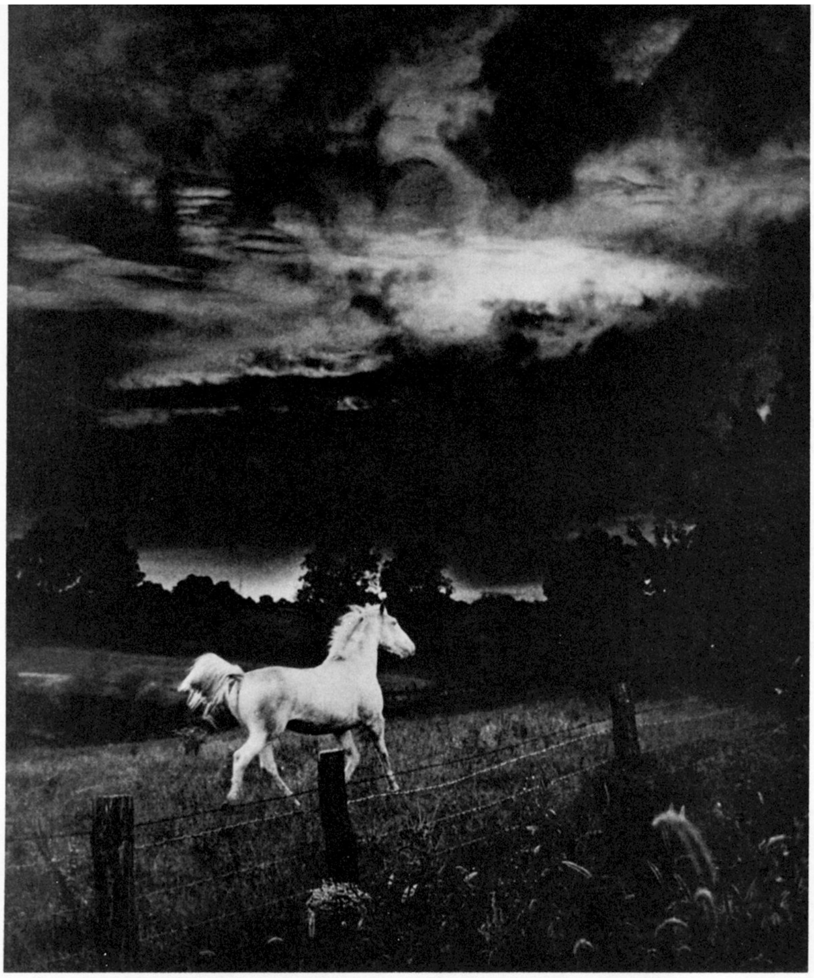
Sometimes you will encounter a situation where the background scene suggests a good feature picture but you need figures in the foreground to give meaning and proportion to the photograph. Perhaps you can find onlookers who will be willing to cooperate. Try them in several positions until you arrive at the composition that completes your picture. Don't say, "Hold it there," when you're ready to shoot–your models may freeze up and look quite artificial. Let them move around naturally, and photograph them unobtrusively when everything seems right.

Experiment with the full range of your equipment, also. A longer or shorter lens, a filter, a time exposure with the camera in a fixed position, might produce an effect that is offbeat or dramatic.

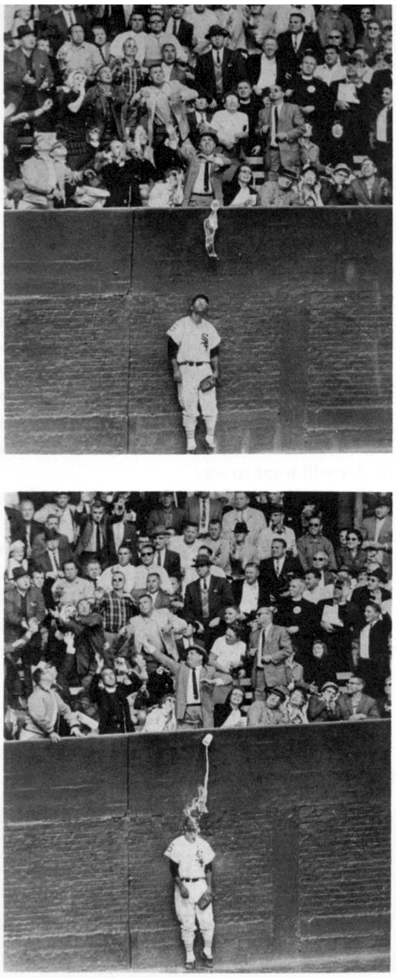
Feature pictures can provide a refreshing change of pace from the usual spot-news assignments. For the photographer with imagination and persistence, feature pictures offer wonderful opportunities for creative seeing and self-expression. The accompanying pictures, by staff photographers on newspapers around the country, show fresh and original handling of typical feature assignments.



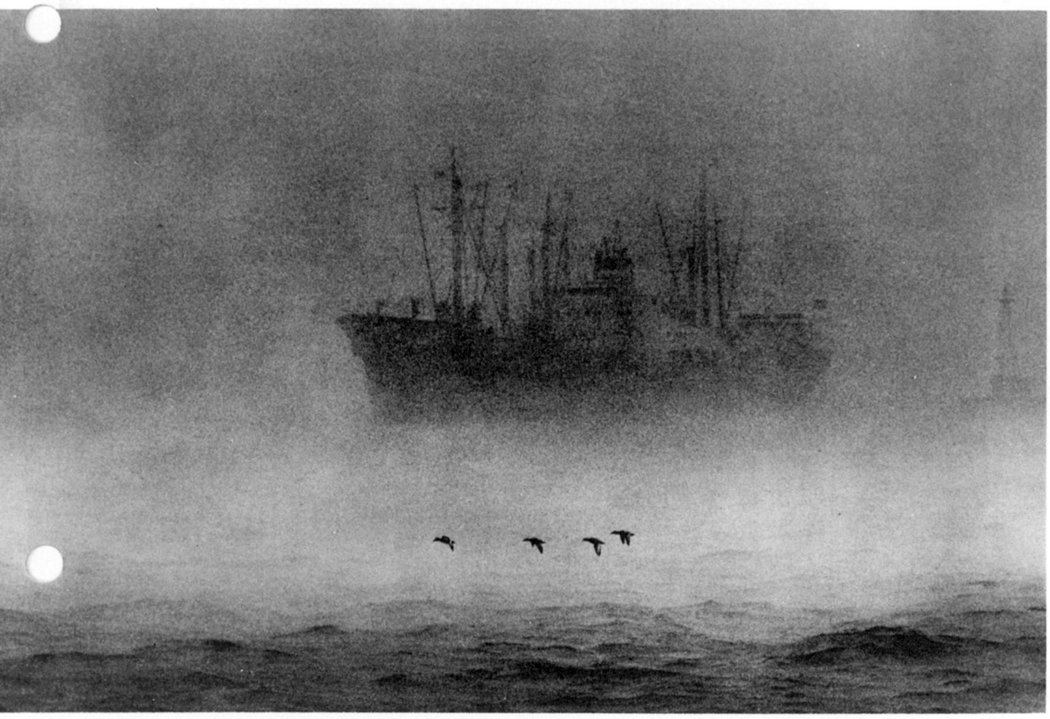
In this quietly emotional feature picture, Theodore Rozumalski wanted to tell the story of a man and wife who were giving up their grocery store after sixty years. At the same time he wanted to emphasize the changes in the community during that period. Observe how he used people, props, and background to get his points across simply. The old-fashioned scale next to the adding machine in the foreground, the silhouetted figures, the brightly lighted street, all have symbolic meaning. Skillful arrangement of these elements holds the picture together securely, and the backlighting creates a nostalgic mood. The photographer used visual means to make a sensitive and penetrating comment about a passing way of life.
[Courtesy Milwaukee *Journal*]



People like to look at animals, and they also respond to the beauty and majesty of nature. Both these elements have been imaginatively combined in Bill Eppridge's picture. The spirited attitude and action of the white horse suggest wildness and freedom; the stormy sky emphasizes that feeling. The horse and the bright patch of sky are two complementary centers of interest that tend to keep the eye in motion back and forth between them. Strong value contrast in a predominantly low-key picture creates a dramatic mood.
[Courtesy Columbia *Missourian*]



Ray Gora was covering the World Series with a sequence camera and a long lens. In the hope of recording a spectacular moment, he kept shooting White Sox left-fielder Al Smith as he ran out to catch a fly. What happened was more like a Keystone comedy—an excited fan tipped over his cup of beer, and Smith was on the receiving end.
[Courtesy Chicago *Tribune*]



To the residents of a lake-port city, ships coming and going are commonplace sights. But Richard Bauer saw one in a fresh and fascinating way. He took advantage of the diffused light in morning mist to make this unusual photograph of a "ghost ship." The small black accents of the birds in the foreground give scale to the picture as well as a touch of life and movement.
[Courtesy Milwaukee *Journal*]

Sports photography

Sports are among the most interesting and demanding assignments you'll get if you enter the profession of press photography. And sports offer good opportunities to the free-lancer, too. You may never have a chance to cover a major flood, fire, or national news story. But no matter where you live you'll find material for good sports pictures. If you can come up with an original, imaginative shot, your chances of selling it to your local newspaper are very good.

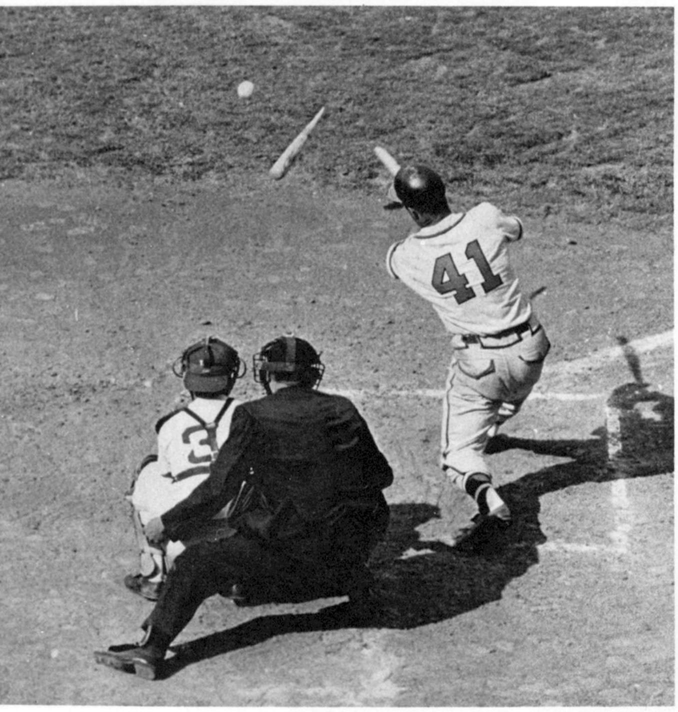
Know your sport is the first axiom of a good sports photographer. We don't mean you must be a former athlete or even a dedicated fan. But you should know enough about the sport you're photographing to be able to analyze the action and select the important plays your reader will want to see.

Peak action is a basic element of most [though not all] good sports photographs. If you're familiar with the sport you'll be able to *anticipate* peak action and shoot quickly when it occurs. For example, where would you focus during a baseball game when there's a man on third base and the batter hits a long fly ball? The professional news cameraman presets his camera and aims it at home plate, knowing the man on third will probably race for home after the ball is caught [unless, of course, the cameraman is specifically assigned to cover the outfield with a long lens].

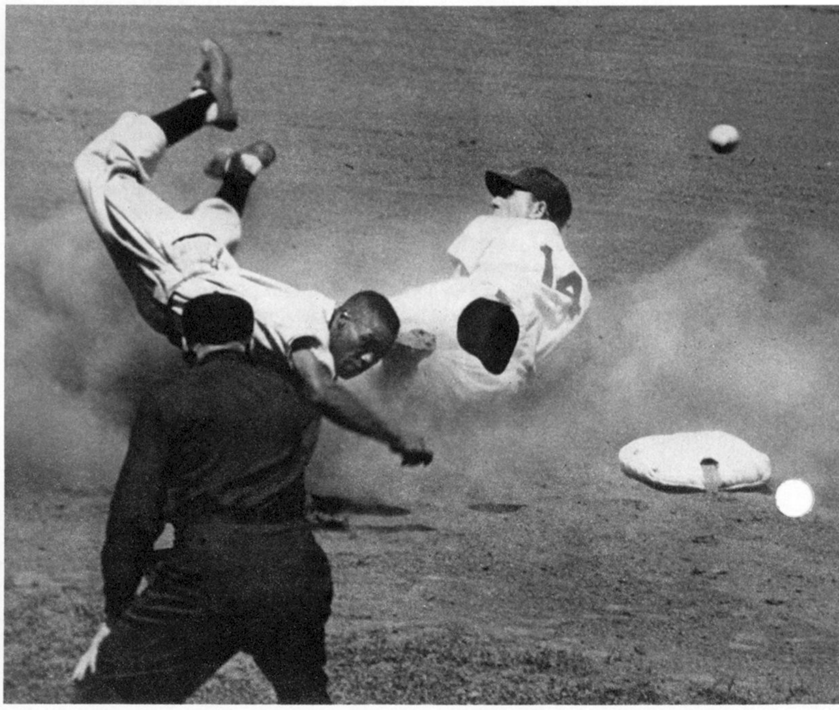
Every sport has a similar pattern of probable action. The news photographer learns to take a series of calculated risks based on this pattern. He's at the dangerous turn in an auto race, behind the eighteenth green in a crucial golf match, and focused downfield in a football game when a forward pass seems likely. If he scores only half the time he's still doing far better than the man who wanders the sidelines hoping for a "lucky shot." Covering a sporting event requires careful planning, constant alertness, and physical stamina.

As in feature pictures, in sports photography there is a constant battle against monotony of subject matter. Most of the popular sports have been photographed so often over the years that picture coverage, like word coverage, tends to take on a wearying sameness. Try to come up with a fresh, meaningful approach whenever you can. The photographer who first thought of recording the facial contortions of an emotional coach as he watched his team perform had a very worthwhile, original idea. So did the man who took the first overhead picture of a prizefight by crawling out on the rafters at Madison

Baseball



Peak action: A key spot to cover in any baseball game is home plate. Watch for important strikeouts, hits, and runs for home. Hal Filan was at the right place –behind the plate–at just the right time to photograph this startling incident: Eddie Mathews, of the Milwaukee Braves, breaking his bat with a hard swing at the ball.
[Courtesy Wide World Photos]



Frozen motion: This prize-winning picture of a double play at second base has everything–even the ball in midair! Photographer George Miller sensed this situation might develop and prefocused for it. Along with home plate, second base is a key action area to watch closely when you're covering a ball game.
[Courtesy New York *Journal-American*, ©King Features Syndicate, Inc.]

Square Garden. Sports editors are always on the lookout for originality and give it immediate recognition.

Although it's hard to find an angle that's completely new, you can add freshness to your sports pictures by varying your picture-taking point of view. "Don't cover any sport two days in a row the same way," Costa advises. "Get your baseball shots from the foul line one day and from behind home plate the next."

Often, in sports photography, you'll want to stop the motion. Obviously, a high-speed shutter is desirable. Cameras with focal-plane shutters giving speeds of up to 1/1,000 second are used by many sports photographers. Much indoor sports photography is done with electronic flash to freeze the motion.

However, even with a relatively slow shutter speed you can stop considerable subject movement if you follow the basic principles we've already discussed—catching action at its peak, avoiding extreme close-ups, positioning yourself so the subject is moving toward you rather than across your path, and panning.

Fully stopped action can be dramatic, but a degree of motion blur sometimes can make sports pictures even more exciting. Explore the effects you can get with a relatively slow shutter, too.

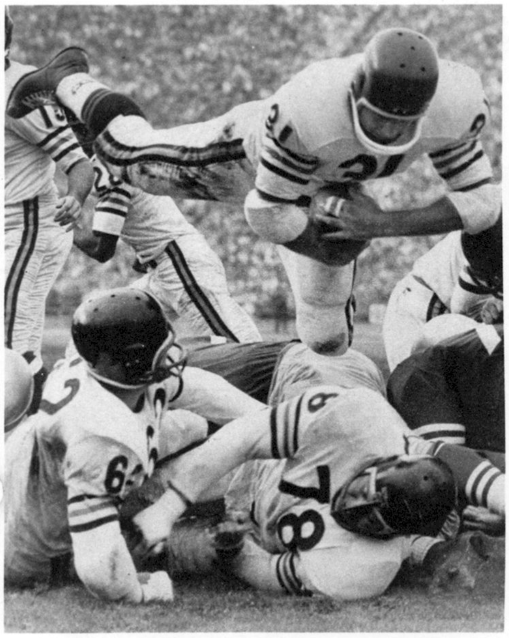
Try available light for some of your sports shooting. It often can give mood and realism you couldn't achieve with flash. Depending on the light, you'll probably need a fast lens and a very high-speed film.

If you do much sports photography, and have an interchangeable-lens camera, you'll probably want to acquire a long lens if you don't already have one. At times you may not be able to get as close to the action as you like. Of course, you may be able to shoot with a shorter lens and blow up the important part of the picture during printing. But a long lens may give you a sharper, clearer picture because it eliminates the need for making a big enlargement from one small section of your negative.

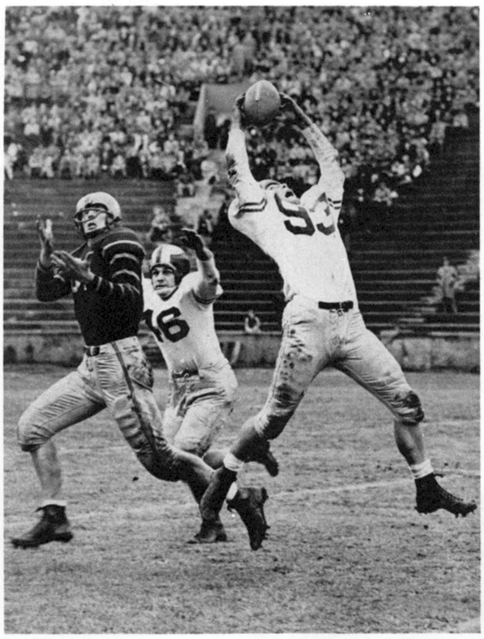
Another suggestion: Don't overlook the minor sports such as soccer, badminton, fencing, even horseshoe pitching. The very fact that they are less familiar to most readers gives them a certain novel appeal, and many of them offer a chance for unusual photographs.

On these and the following pages, we've included a variety of interesting sports pictures. Study them for ideas you can apply to your own shooting.

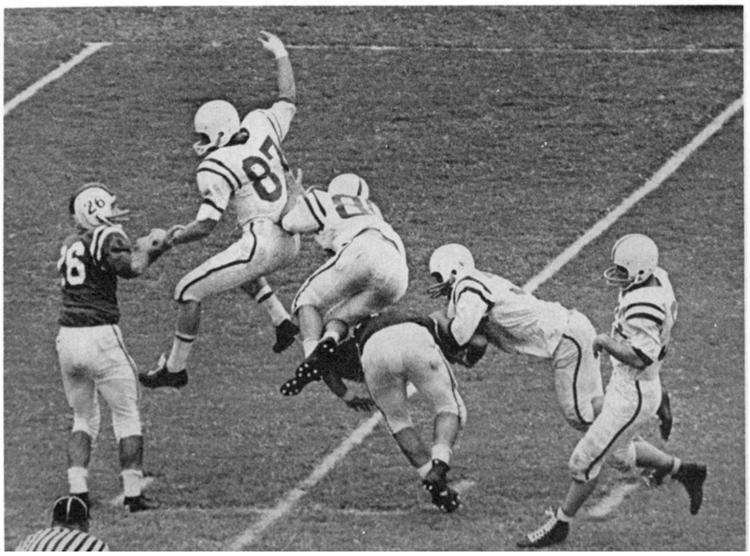
Football



Close-up: Fred Matthes correctly anticipated that this play would be through the line. He used a long lens to put the viewer right in the middle of the central action. If you focus carefully on the subject, the shallow depth of field you get with a long lens can actually help you by throwing distracting background details—fans, bleachers, fences, etc.—out of focus and making the players stand out clearly. [Courtesy King Features Syndicate, Inc.]

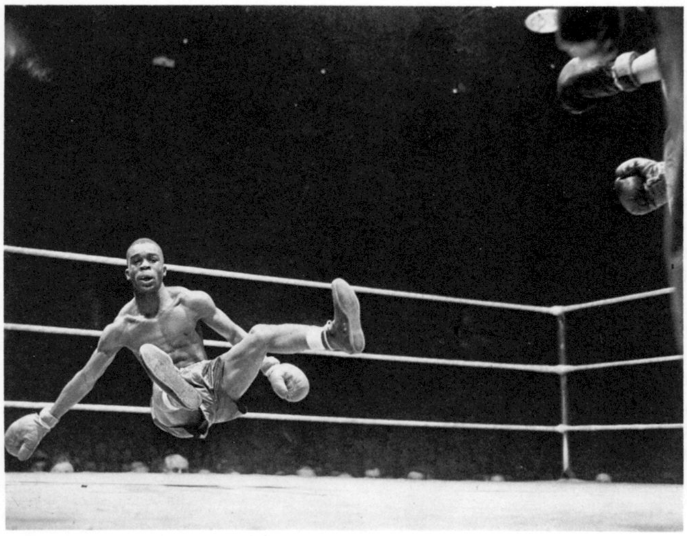


Watch for passes: The photographer diagnosed a pass and turned his camera to catch it. He picked the right receiver. Note that the man receiving the pass is off the ground—always an eye-stopper. [Courtesy King Features Syndicate, Inc.]

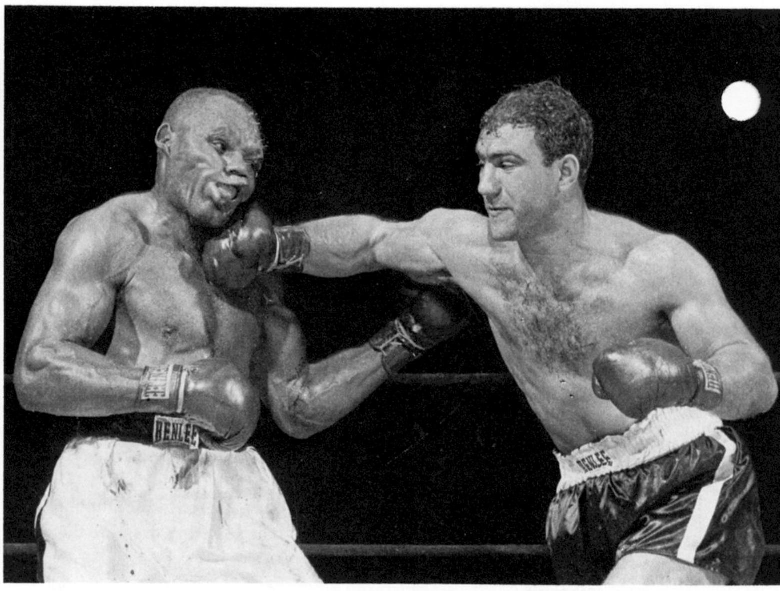


Pattern: Don Sturkey got up high and shot down, using the field as a contrasting background for the light-uniformed players. The result is an unusual pattern and a photograph that clearly shows the complex action.
[Courtesy Charlotte, N. C., *Observer*]

Boxing

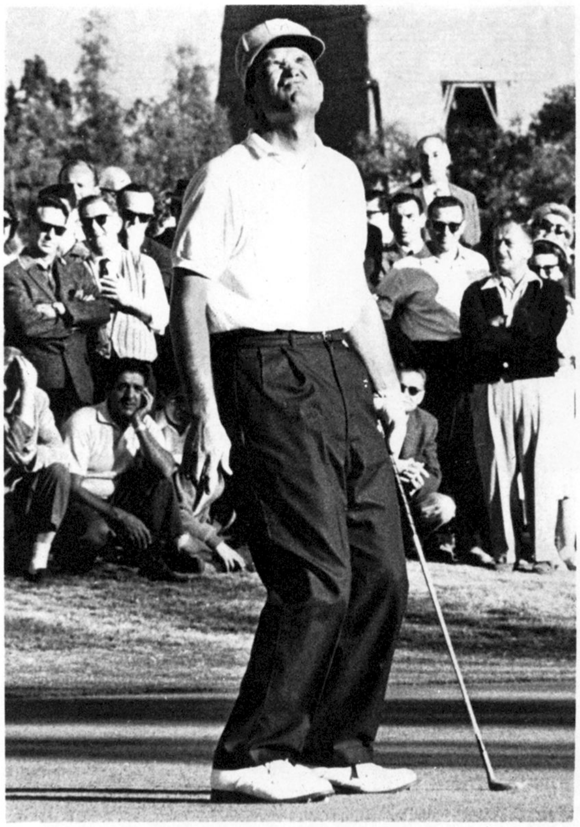


Freak shot: The possibility of freak pictures, such as Chester Gabrysiak's shot of a boxer suspended in midair, can arise at any time. But it takes an alert cameraman with quick reflexes to capture them. [Courtesy Chicago *Tribune*]

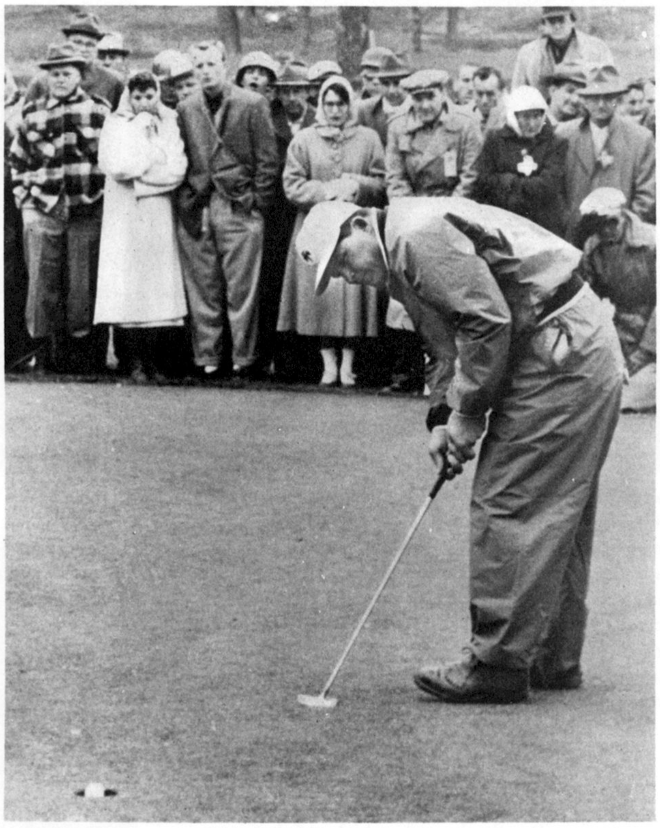


Moment of impact: Photographer Herbert Scharfman's trigger-fast timing, helped by speedlight, stopped the punch just as it reached the boxer's jaw. Note how overhead lights give modeling to the figures. Catching the important punches is indispensable when you're covering a boxing match. [Courtesy King Features Syndicate, Inc.]

Golf

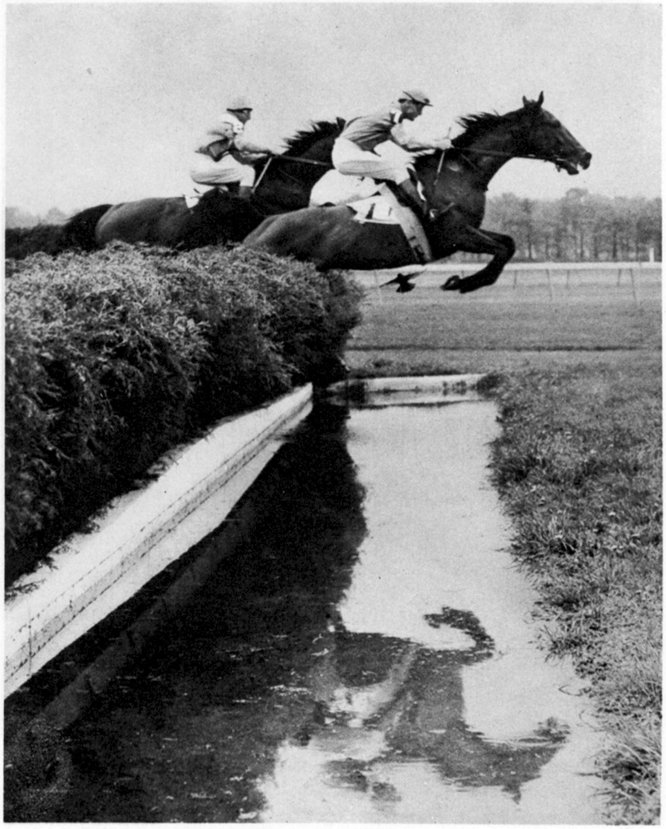


Catch the reaction: No need to tell you that this golfer missed the putt. Larry Sharkey sensed an emotional picture in the making here and caught it at the precise moment. [Courtesy Los Angeles *Times*]

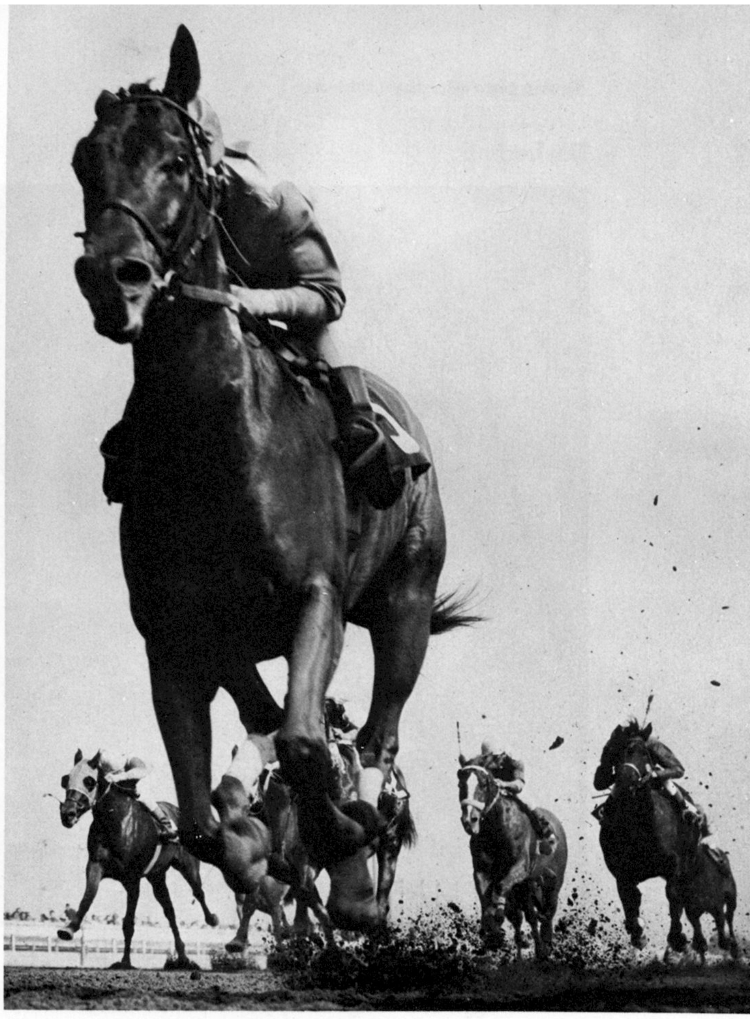


Catch moments of tension: Harvey Belgin stopped the ball just as it was dropping into the cup at this tense moment in a golf match. Note the intent expressions on the faces of the golfer and spectators. [Courtesy King Features Syndicate, Inc.]

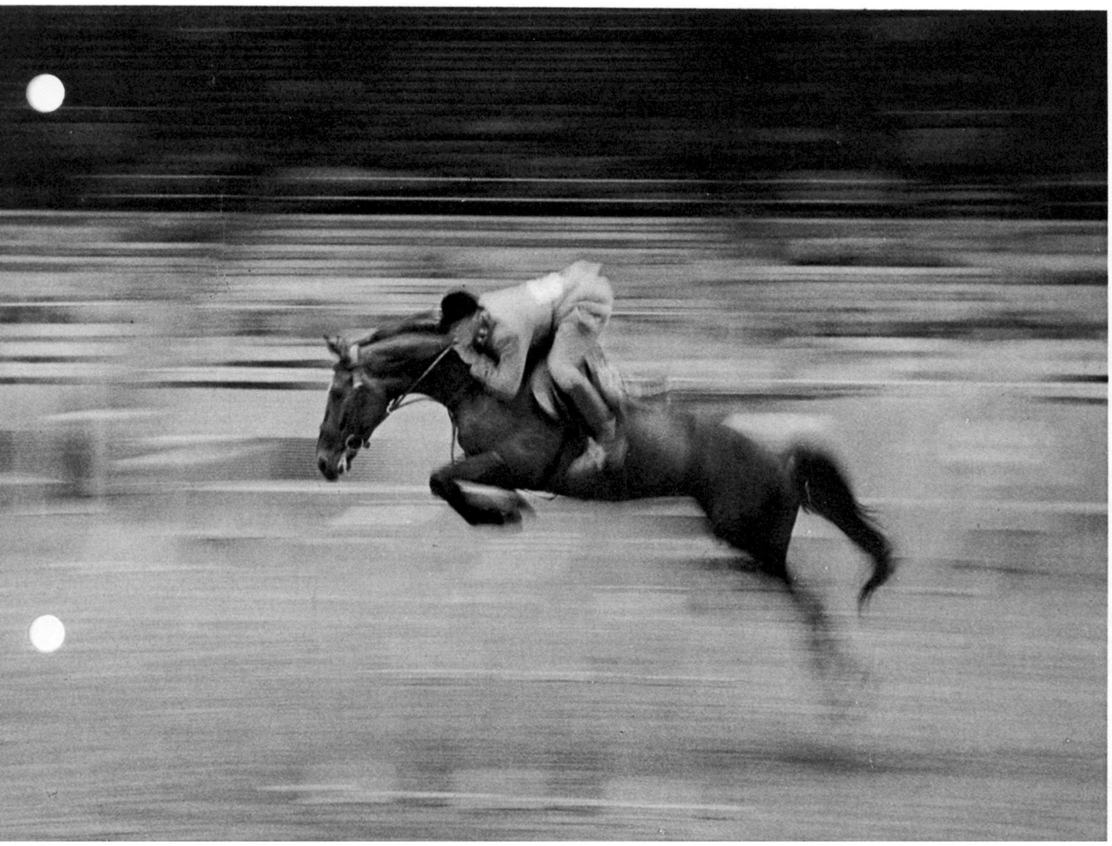
Horse races and shows



Look for extra touches: The photographer covering this steeplechase included the reflection in the water to add interest to his picture. The bird "buzzing" the underside of the lead horse was a bonus he didn't count on.
[Courtesy King Features Syndicate, Inc.]

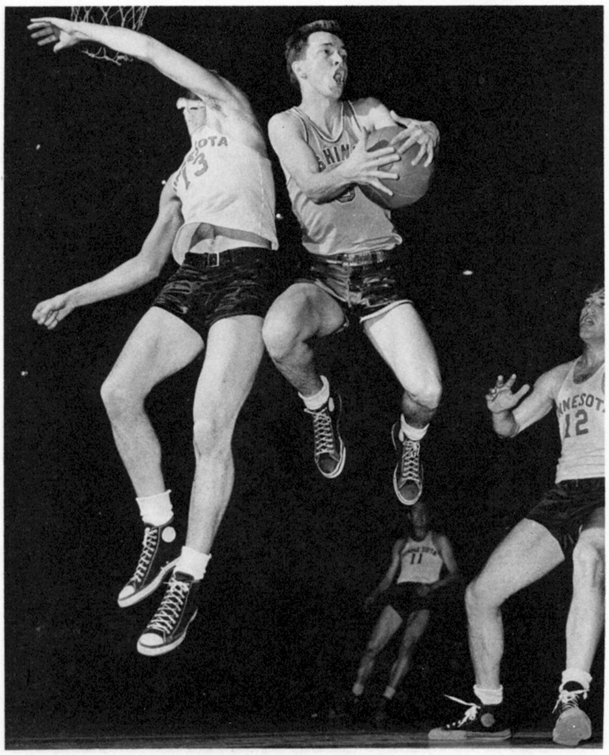


Get down where the action is: Churning hooves and flying mud put excitement and realism into this racetrack close-up by Hal Jensen. To get shots like this, some photographers place the preset camera under the rail at a turn and trigger it by remote control when the horses charge by.
[Courtesy Los Angeles *Herald-Examiner*]

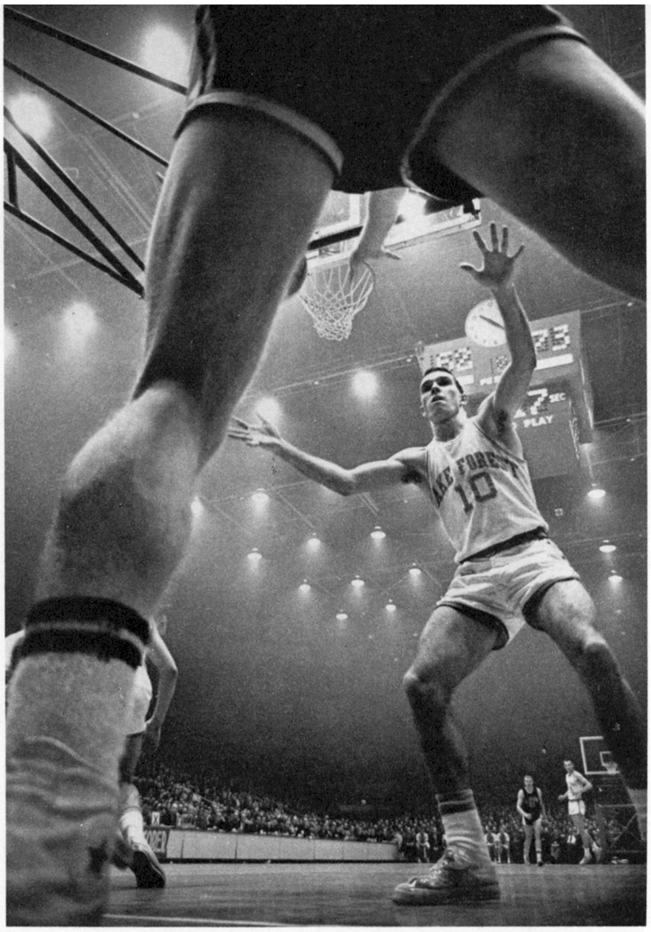


Panning plus a slow shutter: Tom Walters combined two techniques to make this remarkable picture of a leaping horse and rider. He chose a slow shutter to blur the motion, but panned his camera at the same time. As a result, the background is reduced to streaks that suggest speed, while the horse's body and head are relatively clearly defined. Because the legs were moving at a faster rate and in a different direction than the body as a whole, they are more blurred. The total effect is beautiful, graceful, and dynamic.
[Courtesy Charlotte, N. C., *News*]

Basketball

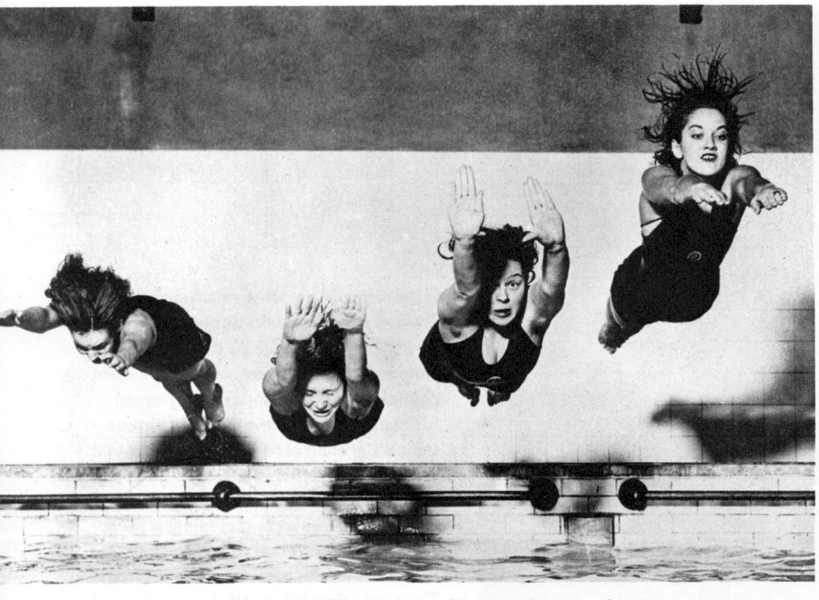


Jump shot: The jump shot is the moment of peak action in basketball. Photographer Wayne Bell caught this one from the floor to exaggerate the height of the players and their leaps. The facial expressions add emotional meaning.
[Courtesy Minneapolis *Tribune*]

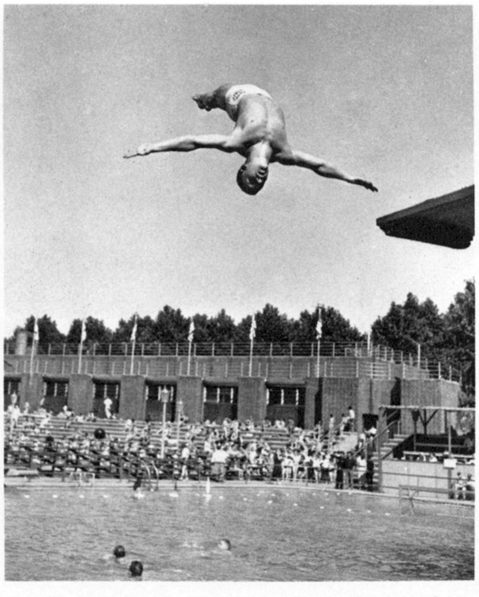


Wide-angle lens: A 25-mm lens on his 35-mm camera enabled George Honeycutt to achieve this unusual effect. He placed his camera on the floor and shot between the legs of a player. With a high-speed film and his lens wide open at $f/4$ he was able to shoot at 1/125 second by available light, capturing the dramatic illumination and atmosphere of the court.
[Courtesy Charlotte, N. C., *News*]

Water sports

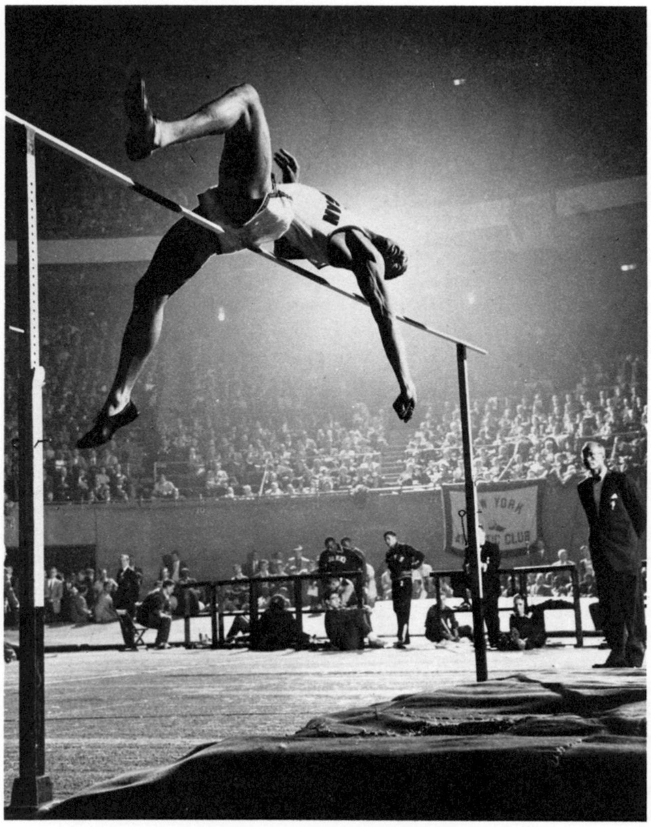


Unusual angle: The angle used by the photographer is one reason this picture of a swimming-meet takeoff is so arresting. The other is that he shot by electronic flash, which froze even the motion of the swimmers' hair.
[Courtesy King Features Syndicate, Inc.]

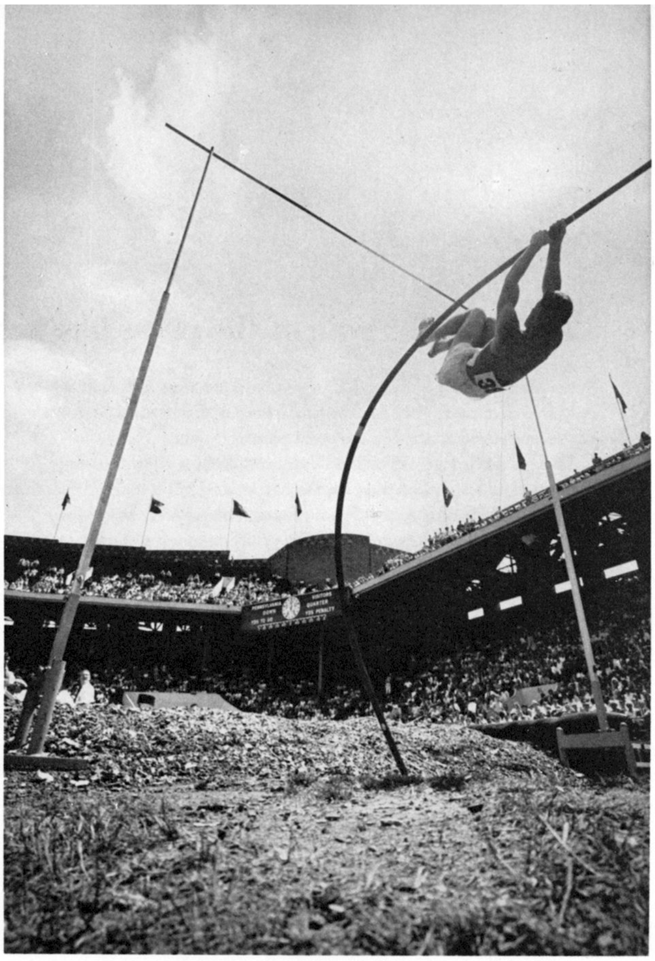


Watch your background: Many good action shots are lost when the subject doesn't stand out from the background sharply enough. Sometimes the answer is to place your figure against the sky, as Frank Jurkoski did in this diving picture.
[Courtesy King Features Syndicate, Inc.]

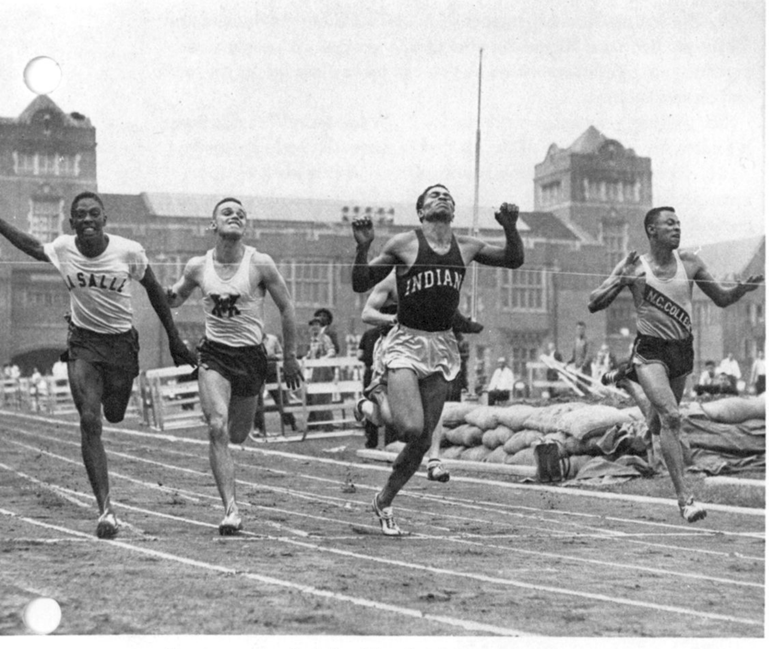
Track and field



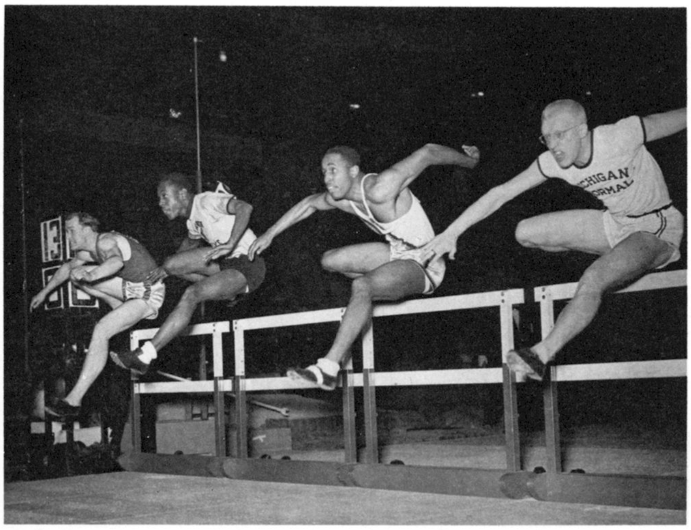
Lighting and value contrast: Charles Hoff's spectacular picture of a high jumper catches the peak action in a vivid image. The position of the legs, body, and outstretched arm, the corded muscles, and the expression emphasize the man's intense effort. Yet all this would be weaker if the figure of the jumper did not show up strongly against the background. Hoff planned his shooting angle to catch the jumper against the light. [Courtesy New York *Daily News*]



A different approach: Instead of taking the usual over-the-bar picture of a pole vault, John Loengard concentrated on showing the action of the highly flexible fiber-glass pole that had just come into use in track meets. He knew what to look for, and he chose for his peak moment the instant when the pole made its greatest arc. Again, a low camera angle and a wide-angle lens helped dramatize the action. [Courtesy *Life* magazine, ©Time, Inc.]



Get in at the finish: The finish line is the story-telling position at a track meet. You're almost sure of a peak-action shot–but you'll have to be ready to stop action in that final spurt! Prefocus on the finish line. If there's a distracting background, use a shallow depth of field. [Courtesy King Features Syndicate, Inc.]



Prefocusing: To get this picture, the photographer prefocused on the hurdles, then shot just as the racers cleared them. This was an indoor track meet, and he used flash. Exposure, based on the relatively bright light of flash, caused the more dimly lighted background to go almost completely black, making the figures stand out clearly and eliminating details that might be distracting–still another way to handle the problem of backgrounds in sports photography. [Courtesy King Features Syndicate, Inc.]

The changing role of the press photographer

Press photography has come a long way in the past half-century, not only in doing more jobs and having better equipment to do them with but in improved status for the press photographer.

The public image of the news cameraman as a cigar-chewing roughneck who tracked mud on the carpet and left a trail of flashbulbs in his wake is fading away. Press photographers have long since learned that a neat appearance and a polite manner will open more doors than rudeness. They work with a firm and confident, but not cocksure, manner. They keep their shoes shined and have a ready smile.

Though rudeness is out, persistence and aggressiveness are just as important as ever in gathering and reporting the news. *Get the picture* is still the first commandment when the picture is in the line of public interest. Try diplomacy and tact first; they usually succeed. When they don't, put your ingenuity to work. If you become a practicing newsman, you'll have the advantage of police department press passes, the prestige of your publication and, often, appointments made in advance by your editor. Use these advantages fully–but don't abuse them.

Your rights and responsibilities

How far may a press photographer go to "get the picture"? Many court decisions have been handed down in cases involving libel and invasion of privacy, when the rights of the individual clash with the constitutional guarantee of a free press.

It would be impractical to go into all the intricacies of the law, but we'll pass along the rule of thumb Joseph Costa uses: "If it can be seen from a public point of view, you can photograph it." In other words, if the people you're picturing are *involved in a public event*–even though it may be just a quarrel on the street corner–they are legitimate material for a news picture. Otherwise, you'd better get their permission before you shoot. [For more details on the legal aspects of photography, see "Photographers and the Law" in *How You Can Turn Your Photography into Dollars*.]

Aside from legal considerations, the press photographer must often make a judgment based on moral responsibility. As we've pointed out before, photography is a powerfully convincing medium. A photograph carries the *presumption of truth* far more than any other means of communication. Make sure that the pictures you take don't distort the truth or create a false impression by "slanting." Here, your own sense of rightness and fair play will have to be your guide.

This brings us back to the starting point of this lesson, where we described the press photographer as a reporter who tells in pictures the story of what is happening in the world. Everything we have discussed in the preceding pages–techniques, methods, equipment, approach–is related to this job. Whether you pursue it as a professional, free-lancer, or hobbyist, you'll find visual reporting one of the most rewarding ways to use your photographic skills.

Tips for better news pictures

1. Keep up on current events. Know the facts of your assignment and, if there's time, research the story for background information.
2. Get on the scene of an assignment early–ahead of time if possible. Scout the area for the best camera locations, backgrounds, and props.
3. Get acquainted with people on the scene and make friends. Listen for ideas you can use. [If your subjects ask for prints, don't promise them any unless you intend to keep your promise.]
4. When you're on an assignment, first make the pictures the editor requested. Then take the ones he couldn't have foreseen or which you think might be an improvement. Turn in all prints worth seeing and let the editor decide which to use.
5. Consider the lighting and ask yourself, "How can I use it to make a better picture?" If there's time, and it will help your picture, set up lights on extensions away from your camera. Effective lighting can make a routine picture interesting and a good picture better.
6. If you pose people for a picture, make it look believable. Try to give them something natural to do. The reader should feel that it *could* have happened just that way.
7. Anticipate mechanical trouble: faulty lights or electrical connections, jammed film, camera breakdowns, etc. Have alternate equipment ready for an emergency. Most professionals carry a spare camera in their gadget bags, extra extension cords, and an *ample* supply of film.
8. Look for signs, landmarks, or other symbols that you can include in your picture to identify a locale and give it significance.
9. Big images have big impact. Don't be afraid to get in close and fill the picture area. When you photograph groups, get people close together in a tight composition so you can move close for larger faces and clearer features.
10. Asking your subject to pose for "just one more!" makes sense. It's often the last picture of the lot that captures the best expression.
11. Examine every picture situation to see if it lends itself to an arrangement in depth, with a clearly defined foreground, middle ground, and background.

Technical notes on the photographs

Page 2
Joseph Costa; 4x5 Speed Graphic with a 135-mm lens; Super Panchro-Press, Type B film; 1/200 second at *f*/16; flash.

Page 4
Joseph Costa; 10x15-cm Ica with a 6½-inch lens; glass plate; 1/100 second at *f*/8; daylight.

Page 4
Joseph Costa; 4x5 Speed Graphic; Super Panchro-Press, Type B film; 1/200 second at *f*/16; flash.

Page 5
Ray Morris; Nikon S-3 with a 50-mm lens; Tri-X film; 1/250 second at *f*/8; available light.

Page 5
Bruce Roberts; Rolleiflex with an 80-mm *f*/2.8 lens; Tri-X film; 1/250 second at *f*/16; daylight.

Page 5
Albert Moldvay; Nikon with a 35-mm lens; Plus-X film; 1/125 second at *f*/8; daylight.

Page 5
Earl Seubert; Nikon F with a 150-mm lens; Plus-X film; 1/500 second at *f*/8; daylight.

Page 6
Maurice Johnson; technical data not available.

Page 6
Joseph Costa; 4x5 Speed Graphic with an *f*/2.5 lens; Ektachrome Daylight Type film; open shutter at *f*/11; flashbulbs and electronic flash.

Page 6
Joseph Costa; Contax with an *f*/1.5 lens; high-speed film; 1/10 second at *f*/2; available light.

Page 7
Joseph Costa; Contax with an *f*/1.5 lens; high-speed film; 1/10 second at *f*/1.5; available light.

Page 7
Miles Forst; Vito II; Super-XX film; 1/100 second at *f*/11; daylight.

Page 7
Joseph Costa; 4x5 Speed Graphic with a 135-mm lens; Super Panchro-Press, Type B film; 4 seconds at *f*/16; available light and open flash.

Page 8
Joseph Costa; Rolleiflex with an 80-mm *f*/2.8 lens; Tri-X film; 1/10 second at *f*/4; available light.

Page 9
Joseph Costa; Rolleiflex with an 80-mm *f*/2.8 lens; Tri-X film; 1/10 second at *f*/4; available light plus electronic-flash fill.

Page 9
Photographer's name and technical data not available.

Page 11
Frank Jurkoski; technical data not available.

Page 13
Joseph Costa; 4x5 Speed Graphic with a 135-mm lens; Super Panchro-Press, Type B film; 1/200 second at *f*/18; daylight.

Page 13
Gary Haynes; technical data not available.

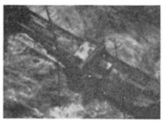
Page 14
Lee Hashbarger; technical data not available.

Page 14
Photographer's name and technical data not available.

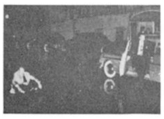
Page 15
Ralph Looney; 4x5 Speed Graphic; Super Panchro-Press, Type B film; 1/25 second at *f*/5.6; available light.

Page 15
Louis Mack; Rolleiflex with a 75-mm *f*/3.5 lens; Tri-X film; 1/50 second at *f*/8; daylight.

Page 15
Edward T. Adams; 4x5 Speed Graphic with a 127-mm lens; Royal Pan film; 1/200 second at *f*/5.6; daylight.



Page 15
Joseph Costa; 5x7 Fairchild aerial camera with a 10-inch lens; Super Panchro-Press, Type B film; 1/300 second at *f*/8; daylight.



Page 15
Bill Stahl; technical data not available.

Page 16
Nat Fein; 4x5 Speed Graphic; high-speed panchromatic film; 1/25 second at *f*/8; daylight.

Page 16
Robert Walker; Contax IIA with a 35-mm lens; Tri-X film; 1/25 second at *f*/5.6; available light.

Page 17
Joseph Costa; 4x5 Speed Graphic with a 135-mm lens; Super Panchro-Press, Type B film; exposure for electronic flash at *f*/16; flashbulbs and electronic flash.

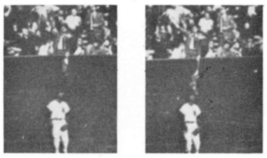
Page 17
Peggie Mazziota; Yashica with an *f*/3.5 lens; Tri-X film; 1/25 second at *f*/8; available light.

Page 17
Joseph Costa; Nikon with an *f*/1.5 lens; Kodachrome Daylight Type film; 1/100 second at *f*/3.5; daylight.

Page 17
Maurice Johnson; technical data not available.

Page 20
Theodore Rozumalski; Leica M-3 with a 28-mm *f*/3.5 lens; Plus-X film; 1/25 second at *f*/11; available light.

Page 21
Bill Eppridge; Rolleiflex; Tri-X film; 1/250 second at *f*/5.6; daylight.



Page 21
Ray Gora; 70-mm Hulcher with a 500-mm *f*/5.5 lens; Tri-X film; 1/750 second at *f*/16; daylight.

Page 21
Richard Bauer; Nikon F with a 180-mm lens; Plus-X film; 1/250 second at *f*/8; daylight.

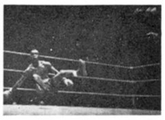
Page 22
Hal Filan; Nikon F with a 300-mm lens; Tri-X film; 1/1,000 second at *f*/11; daylight.

Page 22
George Miller; technical data not available.

Page 23
Fred Matthes; technical data not available.

Page 23
Photographer's name and technical data not available.

Page 23
Don Sturkey; 70-mm Hulcher with a 20-inch lens; Tri-X film; 1/750 second at *f*/11; daylight.



Page 24
Chester Gabrysiak; 4x5 Speed Graphic with a 127-mm *f*/4.7 lens; Super Panchro-Press, Type B film; exposure for electronic flash at *f*/11; electronic flash.

Page 24
Herbert Scharfman; electronic flash; no other technical data available.

Page 24
Larry Sharkey; Nikon F with a 180-mm *f*/2.5 lens; Tri-X film; 1/1,000 second at *f*/8; daylight.

Page 24
Harvey Belgin; technical data not available.

Page 25
Photographer's name and technical data not available.

Page 25
Hal Jensen; 4x5 Graflex with a 135-mm *f*/5.6 lens; Royal Pan film; 1/700 second at *f*/8; daylight.

Page 25
Tom Walters; Leica IIIc with a 50-mm lens; Tri-X film; 1/15 second at *f*/8; available light.

Page 26
Wayne Bell; 4x5 Speed Graphic with a 135-mm *f*/4.7 lens; Super Panchro-Press, Type B film; exposure for electronic flash at *f*/11; electronic flash.

Page 26
George Honeycutt; Leica M-2 with a 25-mm *f*/4 lens; Tri-X film; 1/125 second at *f*/4; available light.

Page 26
Photographer's name and technical data not available.

Page 26
Frank Jurkoski; technical data not available.

Page 27
Charles Hoff; 4x5 Speed Graphic with a 127-mm *f*/4.7 lens; Royal Pan film; exposure for electronic flash at *f*/16; 3 electronic-flash units.

Page 27
John Loengard; Nikon F with a 21-mm lens; motorized, 250-exposure back; Tri-X film; camera placed at ground level and operated by remote control; daylight.

Page 27
Photographer's name and technical data not available.

Page 27
Photographer's name and technical data not available.

Famous Photographers Course

Famous Photographers School, Inc., Westport, Connecticut

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Lesson 13

Photojournalism

Contents

3 Picture reporting in depth
6 Handling your camera
8 Shooting a picture story
14 Shooting a picture sequence
16 The photojournalistic portrait
20 The personality picture story
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26 Try these candid techniques
30 Photojournalism in color
36 Local markets for photojournalism

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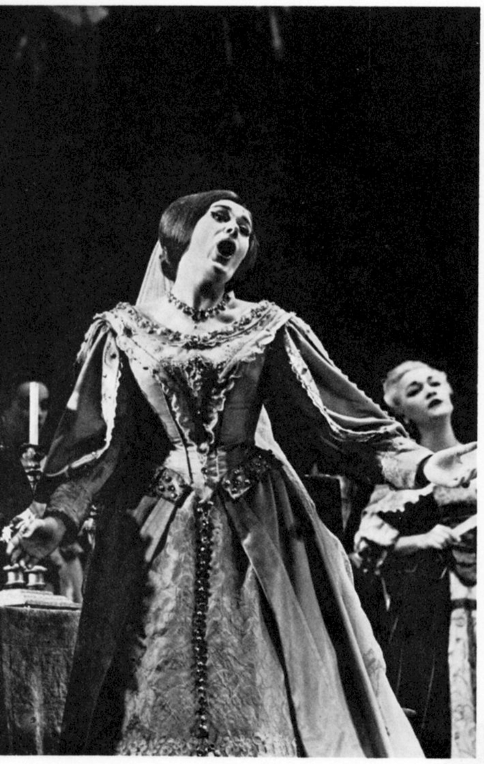

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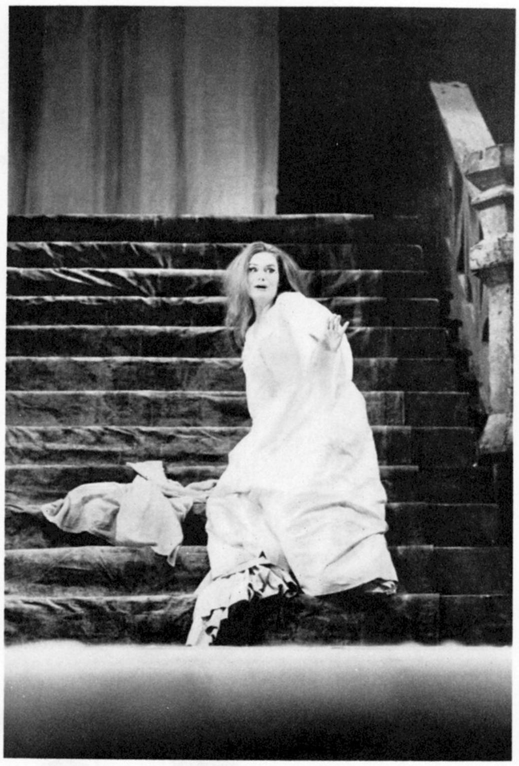

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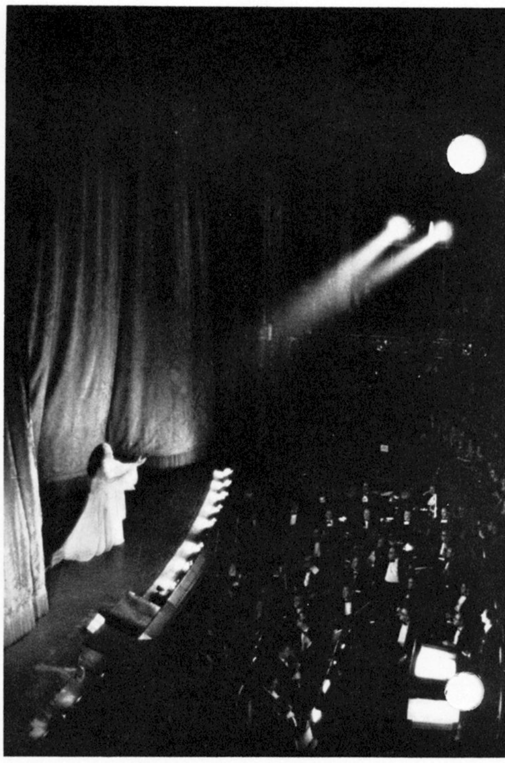

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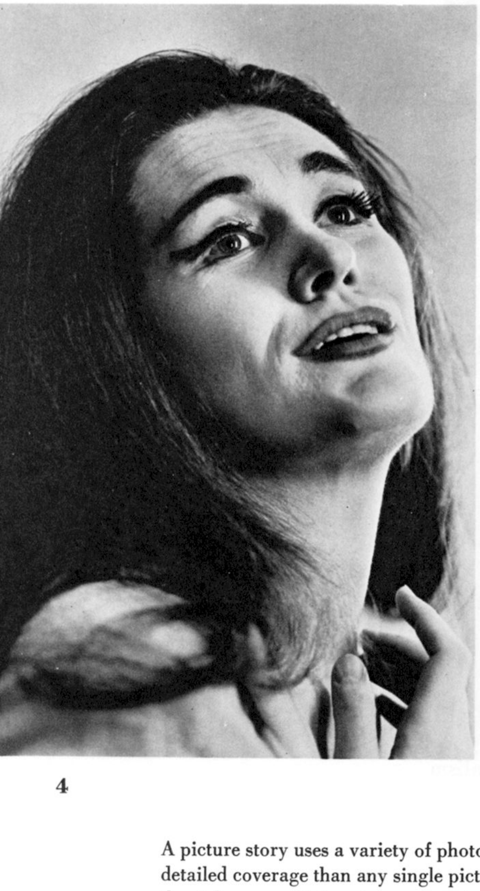

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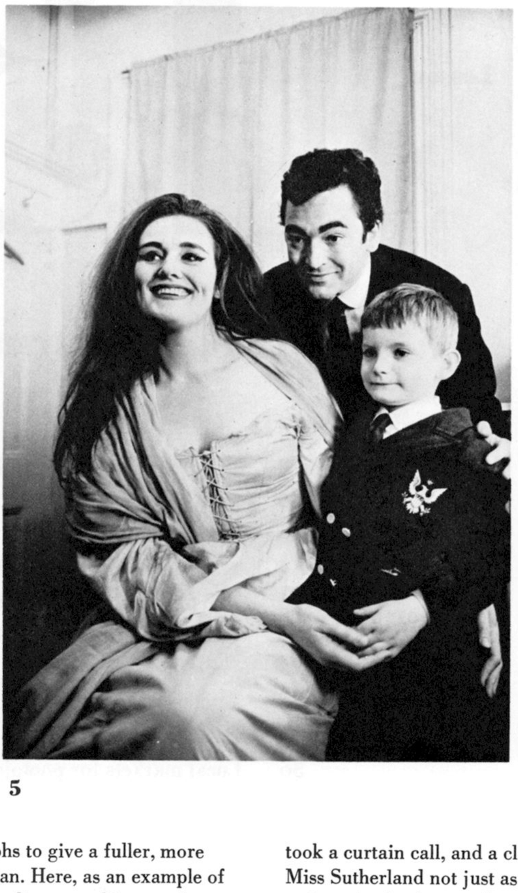

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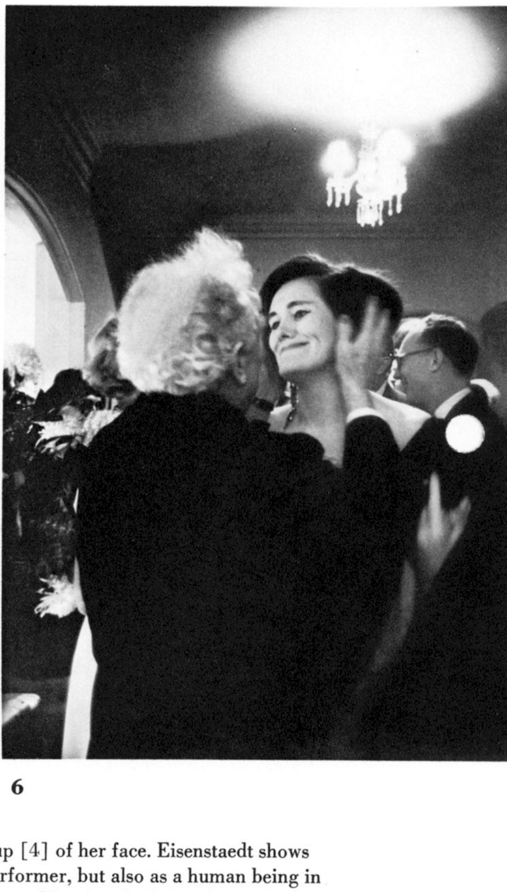


6

A picture story uses a variety of photographs to give a fuller, more detailed coverage than any single picture can. Here, as an example of the richness and interest a good photojournalist can achieve, we've reproduced shots from a picture story by Alfred Eisenstaedt on opera star Joan Sutherland. Notice the photographer's use of medium shots [1 and 2] to show dramatic moments during one of her performances, a long shot [3] to give an overall view of the spotlighted stage as she took a curtain call, and a close-up [4] of her face. Eisenstaedt shows Miss Sutherland not just as a performer, but also as a human being in a charming backstage shot of her and her family [5] and later during the excitement and gaiety of an aftertheater party [6]. By revealing different aspects of the singer's life, the pictures give us a sense of intimate acquaintance with her.

[Courtesy *Life* magazine, ©Time, Inc.]

Photojournalism–picture reporting in depth

In our last lesson we were mainly concerned with the *single* news or feature picture used to illustrate a newspaper story. Now we're going to demonstrate a different but equally fascinating kind of picture reporting–the use of a *group of pictures* to reveal the subject in more depth than any single photograph can. We'll teach the flexible, fast-moving, candid methods used by magazine photographers in shooting picture stories–methods that can enrich all the photography you do, including pictures of your family, trips, and vacations.

A magazine photographer often can spend more time with his subject than a newspaper photographer is able to. Therefore, he has an opportunity to take more pictures, dig deeper, and show different aspects of his subject. When arranged in logical order, his photographs can tell a complete visual story, much as a motion picture does, with a minimum of text and captions.

Although "photojournalism" sometimes is used to describe magazine photography in particular, the opportunities for this kind of shooting are by no means limited to the men and women who staff the big national magazines or work for them on a free-lance basis. The techniques of candid shooting and multiple-picture coverage have been adopted by most forms of visual communication, including television and newspapers. A photojournalistic approach often is used in advertising, public relations, science, education and other fields –wherever a series of pictures can present an idea, explain facts, or make a point more effectively than words alone. The breadth and depth of coverage that make a good magazine story also can give you a slide show or family album of uncommon interest. By learning to plan and shoot picture stories, you can add a new dimension to your skill as a photographer, whatever your goal or area of specialization may be.

How it began

Photojournalism came into being in response to the public's increasing appetite for pictures. Its development was hastened by improvements in cameras, lenses, and films that gave photographers greater freedom than ever before. Using small, light, fast cameras, and often working by available light only, a few photographic reporters in the early thirties began taking pictures of people in their normal surroundings, going about their normal everyday lives. Their experiments brought a vividness and realism to photographic reporting that struck a highly favorable response. It wasn't long before new picture magazines such as *Life* and *Look* began to appear, magazines that used not just single photographs, but groups of photographs, to bring information and entertainment to their readers.

Among the pioneers in this new approach to picture reporting was Alfred Eisenstaedt, your principal guide for this lesson. Eisenstaedt already had an international reputation as a photojournalist in 1936 when he became one of the first four photographers on the staff of *Life* magazine. Since then he has handled some eighteen hundred assignments and shot more than sixty covers for this publication alone. His keen sense of what interests people, his high technical skill, and his fine eye for lighting and composition have made him an outstanding figure in the photographic world.

In this lesson Eisenstaedt explains and demonstrates the direct, practical methods he has developed in over thirty-five years of picture-taking here and abroad. Studying his ways of seeing and shooting can help you develop your own skill in this new and exciting type of photography.

Three forms of photojournalism

The term "picture story" is often used to describe any group of photographs on a single theme. In practice, however, there are three basic forms of photojournalism–the picture sequence, the picture story, and the picture essay. Although all three have much in common, it's important to understand the distinctions between them.

In a *picture sequence,* you catch a variety of poses, expressions, or stages of an action that tell a little story when arranged step by step. Ideally, each picture in the series should add something new to the reader's knowledge or enjoyment, and the series as a whole should progress from beginning to end. A child getting his first haircut, a tennis player missing a serve and throwing his racquet down in anger, a boy scout struggling to put up a tent–these are typical examples of the kind of subject that can make a good picture sequence.

A *picture story,* by contrast, usually is more complex and covers more space and time than a sequence. It is a multi-picture report on a news event, a personality, or other subject of interest. Sports, science, medicine, technology, natural history, military activities, social trends, art and entertainment, local, national, and world affairs–these are just some of the areas of human activity rich in possibilities for good picture stories. So are your own city, town, or neighborhood, and even the activities of your family if you exercise your imagination.

Unlike most picture sequences, a picture story does not need to be arranged in chronological order. However, it must be more than just a random collection of pictures. It should have a theme that ties the pictures together and makes the story pointed and meaningful. For example, a picture story about a country lawyer might concentrate on his services to rural clients and perhaps the payment in livestock or produce he sometimes accepts instead of cash; a picture story on a family visit to Washington might emphasize the children's reactions to seeing famous buildings and monuments for the first time. Finding an effective theme to tie a picture story together frequently calls for thorough research and planning, as we explain in detail later.

A *picture essay* is similar to a picture story, but usually is broader in theme and gives the photographer greater freedom to present his personal interpretation. Rather than a specific event or personality, the subject of a typical picture essay might be castles on the Rhine, winter in a city park, a college campus, life in a new housing development, or even an entire city. For example, in a picture essay reproduced in part later in this lesson you will see how Eisenstaedt captured the feel and flavor of a Paris that the average tourist rarely sees.

Photojournalism and communication

Whether shooting a simple picture sequence, a picture story, or a picture essay, strive to *communicate* through your pictures. Include the expressions, actions, characters, locations, and details that best tell your story by visual means. True, most photojournalism needs the help of captions or an accompanying block of text. But if you've done a good job, your pictures should carry the burden of telling the story.

The greatest satisfaction of photojournalism comes from getting across your thoughts and feelings about the subject to other people –whether these are the readers of a national picture magazine or just a small group of friends in your living room viewing a slide show. When shooting a photojournalistic coverage, think of yourself and your camera as the eyes of your audience. You must do the seeing for them. They can only see and understand what you choose to show them. This often means shooting many more pictures than you use, so you can be sure of getting the ones you need for your final presentation.

At its best, photojournalism is a search for truth–a portrayal of things as they are at a given moment. It is a pursuit of images of reality that will touch the minds and hearts of those who see them. This pursuit can be as exciting as any hunt for big game, but with rewards that are far more valuable and enduring. As a photojournalist, you have a rare opportunity to increase people's awareness, understanding, and appreciation of the world around them.

What you need

On a photojournalism assignment, you may have to move quickly from one shooting location to another and expose many frames in a short time. You may have to shoot under widely varying light conditions, from bright sunlight to dim available light indoors. And often it may be important to work unobtrusively, so your subject is hardly aware he's being photographed. For all these reasons, you should keep your equipment *light, compact,* and *versatile.*

Camera: Many photojournalists prefer the small, fast-working 35-mm camera with its fast lens and 36-exposure film load. Often they carry two–one loaded with black-and-white film and one with color, or each equipped with a lens of different focal length. Add a tripod, filters, and extra lenses and you are ready for almost any assignment.

Some photojournalists prefer a rangefinder type of 35-mm camera because of its bright optical viewfinder [good for dim available light] and its positive rangefinder focusing. However, others like the single-lens reflex for most of their shooting, or at least for portraits, close-ups, and work with long lenses where through-the-lens viewing is advantageous.

Still others find that a 2 1/4 x 2 1/4 roll-film twin-lens or single-lens reflex is more suitable to their taste and ways of working. Although roll-film cameras usually are somewhat larger and heavier than 35-mm cameras, and offer fewer exposures, they do have the advantage of a larger negative. Naturally, the best camera for you is *one you can operate with speed and confidence.*

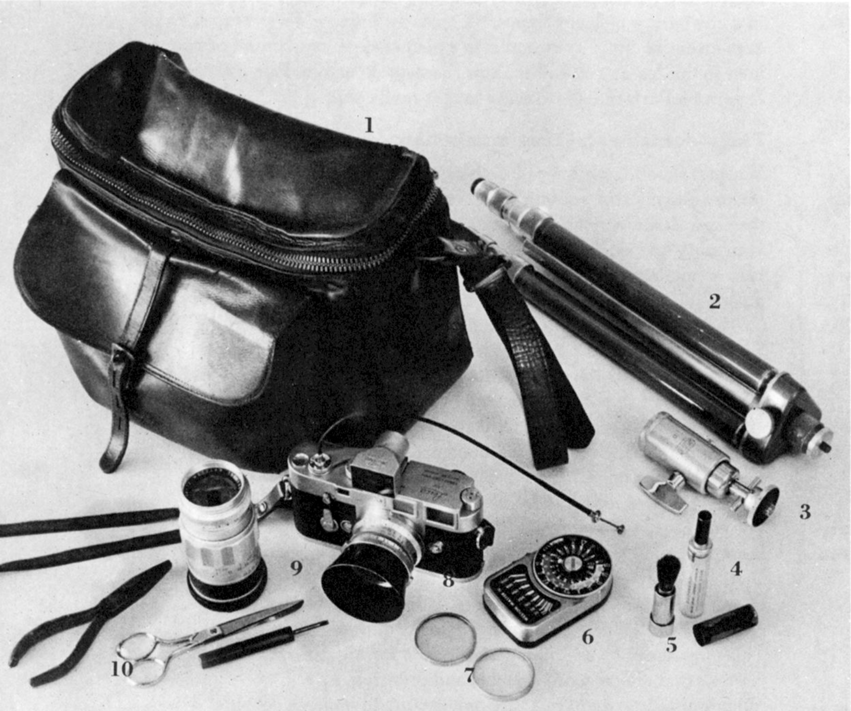
Lenses: Most small cameras of recent make come with relatively fast lenses–at least *f*/3.5 and often *f*/2.8 or *f*/2. The extra speed provided by a very fast lens [*f*/1.5, *f*/1.4, or faster] is sometimes valuable when you must open up wide to get a picture under very poor light conditions, when shooting available-light color, or when you need a fast shutter speed in dim light. But for most assignments a lens in the *f*/3.5–*f*/2 range should serve your purpose.

A camera that takes interchangeable lenses is a big help to a photojournalist. For example, in doing a picture story on a celebrity you may first want to show him in his normal surroundings–an expansive office, living room, or studio. Here a wide-angle lens will enable you to do the job. Next, you might want to take a head-and-shoulders close-up. By switching to a moderately long lens you can get this shot even without changing your position. On other occasions the picture situation itself may require a special lens for best results–a very wide-angle or extremely long telephoto lens, for example.

After years of working with lenses of many focal lengths, Eisenstaedt has found that these two meet most of his needs: a *35 mm for a slight wide-angle effect* and a *90 mm for a slight telephoto effect.* Of course, if you're limited to just one lens, a normal focal length of around 50 mm is probably your best choice with 35-mm equipment. And, if you can afford it, all three–35 mm, 50 mm, and 90 mm [or 85 mm or 105 mm]–will give you a very versatile trio.

Film: As a photojournalist you need a film with which you can handle the unexpected. You may require a fast shutter speed to stop action one moment, and then a small aperture for great depth of field the next. Your subject may move from bright sun into deep shade–or from outdoors to an inside location. Therefore a moderately fast, versatile film usually is your best choice. [Just about any of the films listed in the "most versatility" or "standard high speed" groups in your Technical Manual is suitable.] When you plan to shoot in extremely dim available light, one of the "ultra-high-speed" films might be your best choice.

Lighting equipment: A fast lens and high-speed film will enable you to handle many assignments by available light. Therefore, we haven't included any photographic lighting equipment in the basic photojournalist's kit shown below. However, if you do much shooting on location we suggest you acquire a compact portable electronic-flash unit or a small flash unit that utilizes miniature flashbulbs. This will give you a convenient source of light for those situations where you



Basic minimum kit for photojournalists: Here are the *minimum* items we recommend for handling photojournalistic assignments. Depending on the job and considerations of weight and space, you might carry much more–additional cameras, lenses, and lighting equipment, for example. But the items shown here will give you great versatility with minimum space and weight. Besides your equipment, be sure to carry an ample supply of film so you don't run out when you're shooting.

1 A sturdy gadget bag of adequate size to hold all these items plus film.
2 A small tripod with telescoping legs. Some models may be compact enough to fit inside your gadget bag. Otherwise the tripod can be strapped to the bag when not in use.
3 A tripod adapter head for attaching the camera to this tripod or other tripod-like supports.
4 An indelible ink marker.
5 A lens-cleaning brush with a protective cap that fits over the bristles when the brush is not in use.
6 A reliable exposure meter.
7 A skylight or UV filter for color and a medium yellow filter for black and white. [These filters are held in place by the camera's lens shade.]
8 A small camera [35 mm or 2 1/4 x 2 1/4 roll film] that you can operate quickly and confidently. It should be equipped with a lens shade. Eisenstaedt prefers a 35-mm camera with a 35-mm [moderately wide-angle] lens. Like many photojournalists, he finds this more versatile than the normal, 50-mm lens. However, choice of lens and camera is a matter of personal taste and working methods.
9 A moderately long lens–85, 90, or 105 mm. This is useful for photographing distant subjects, for candid photography, and for portraiture.
10 Small tools and utensils for making minor repairs: pliers, scissors, and screwdriver.

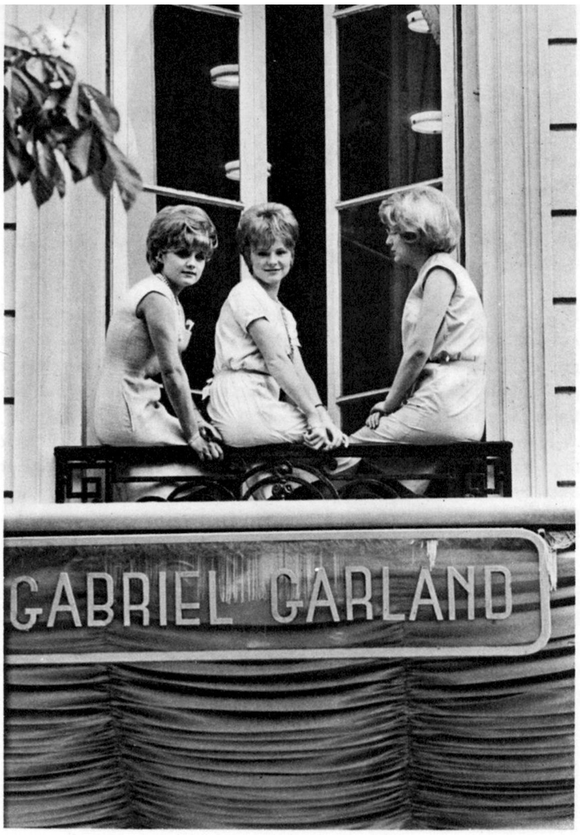
must add to the illumination already existing at the scene. We recommend a unit with a reflector designed to swivel and/or tilt so you can conveniently use it for bouncelighting. [Bouncelighting often is your best way of getting more illumination without destroying the natural look of your picture.] Also compact and useful is a small [375-watt] mushroom-shaped photoflood bulb plus a holder and cord.

Tripod: Much photojournalism is of necessity done with the camera hand-held. But there are many good uses for a small portable tripod. Using one can improve the sharpness and quality of your pictures. For example, it can hold your camera steady during very long or time exposures. This can enable you to stop down for greater depth of field when you need it. A tripod can be a help in portraiture, too. The tripod substitutes–chestpod, unipod, etc.–also can be very helpful.

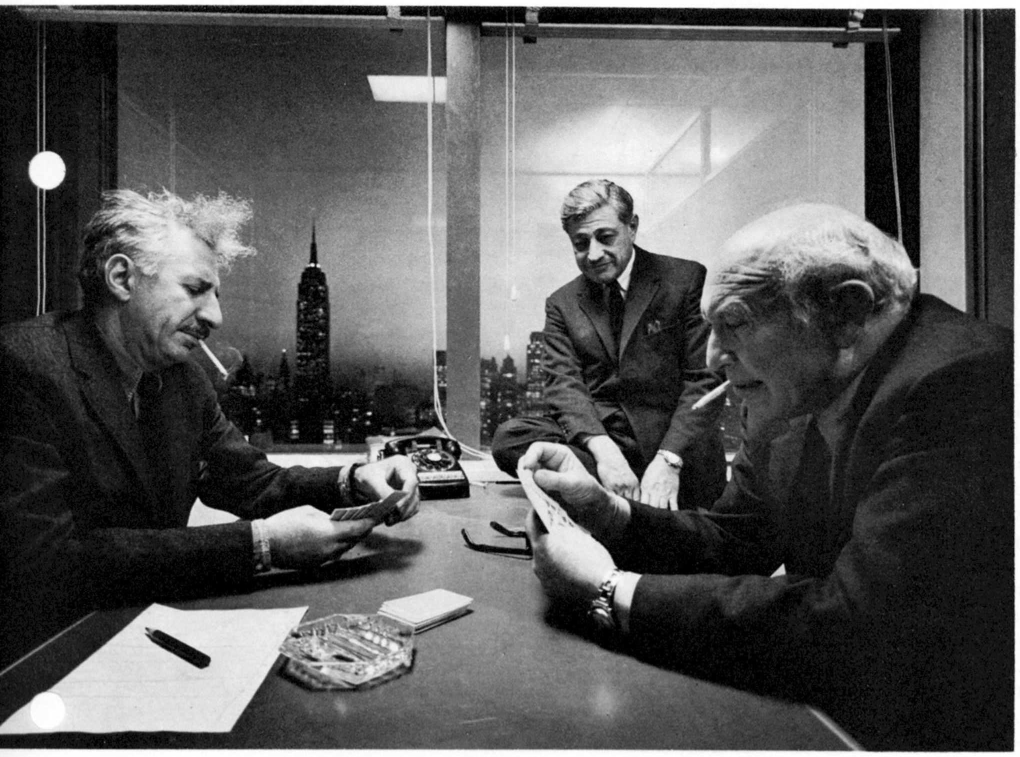
Other accessories: You should have a good, reliable exposure meter, preferably one that enables you to take readings in dim light. Have a lens shade for each of your lenses–or one that can be adapted to fit them. A locking cable release is valuable for portraits and time exposures. Also, it's a good idea to carry a camel's-hair brush with you for removing specks of dust from the lens.

The number of filters you need depends on what you're shooting and the effect you want. However, keep things simple. A skylight or UV filter for color and a medium yellow for black and white are most useful. In addition, if you're working in color you may want a conversion filter to enable you to shoot both outdoors and indoors without changing film.

A few small tools such as pliers, screwdriver, and scissors can be invaluable when you need to make minor repairs on the spot. [We mean repairs to equipment other than your camera. Your camera should be repaired only by a professional camera repairman.] An indelible ink marker is good for identifying rolls or cartridges of exposed film. And of course you need a sturdy gadget bag large enough to carry your equipment.



Long lens: With a long lens you often can "reach out" and take unposed pictures you might otherwise miss. For example, Eisenstaedt saw these three girls on a balcony overlooking a Paris street and was able to catch them with a 200-mm lens, shooting from street level. Another advantage of a long lens, apparent here, is that it gives you a bigger image of a distant subject. Learn to evaluate your subject in terms of lenses. Ask yourself: Will a wide-angle do the job best–a long lens–or a normal one?
[Courtesy *Life* magazine, ©Time, Inc.]



Wide-angle lens: Sometimes a wide-angle lens can help you tell your story by its broad angle of view, great depth of field, and "space-expanding" effect. Eisenstaedt used these characteristics of a 21-mm lens to good advantage in this picture of three fellow *Life* staff photographers in an office high above Manhattan.

The lens enabled him to move in close for an intimate look at the faces and expressions, yet include all three in the picture plus a broad view of the room. Notice the feeling of depth the picture gives, with the foreground figures looming large and contrasting with the distant buildings silhouetted against the twilight sky–an effect he would not have achieved if he'd shot from farther back.

For pictures like this one that combine people and their environment a wide-angle lens is a valuable tool. However, if carelessly used, it can give an unpleasantly distorted look. Keep the back of the camera perfectly vertical as Eisenstaedt did here or vertical lines will tend to converge, and don't get *too* close to foreground objects unless you deliberately want to exaggerate their size.
[Courtesy *Life* magazine, ©Time, Inc.]

Handling your camera

If you've ever watched a veteran photojournalist at work you probably noticed that the camera seemed almost to be part of him as he moved around, taking exposure after exposure, constantly changing shooting position and camera angle. His attention was focused on the subject–the camera seemed to operate itself.

Smooth, sure camera handling is as vital to photojournalism as it is to press photography. Like the press photographer, you may have only a few moments to get your picture–or series of pictures–before the fleeting expression, the peak action, or the revealing pose vanishes. You don't have time to fumble or fuss with the controls.

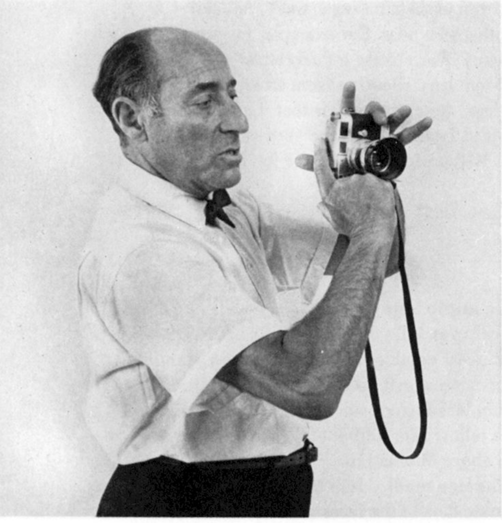
There is no shortcut to acquiring the skill you need. You must practice and practice until the operation of your camera controls becomes a natural reflex. But it's important that you start right by determining the best positions and movements for you and your camera. Then concentrate on these and eliminate all the waste motions that might slow you down when you're on the job.

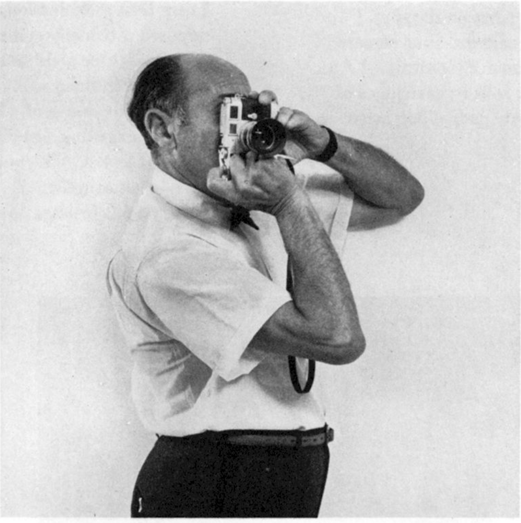
During more than forty years of picture-taking, Alfred Eisenstaedt has worked out a series of camera-handling techniques that cover almost any situation he encounters. Here he demonstrates these techniques. Use them as a guide in developing your own working methods.

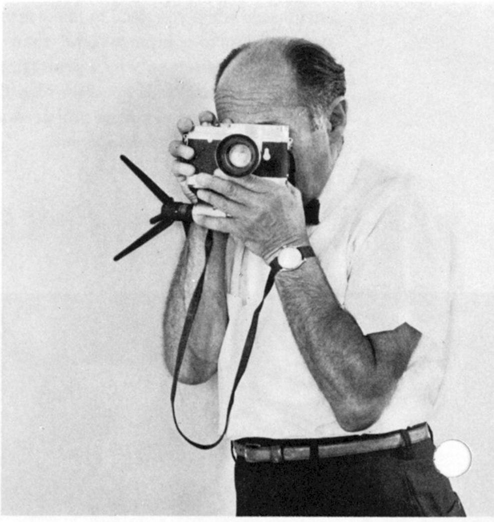
Methods for greatest steadiness

A rock-steady hand is as necessary as a sharp eye in photojournalism –especially for available-light shooting, which may require you to use rather slow shutter speeds.

At this point, you should review the basic principles of holding a camera steady that we demonstrated in Lesson 2. Remember, proper breath control can be a big help in achieving steadiness. The method that works best for many people is this: [1] Take a deep breath, [2] let out some of the air but not all, and [3] shoot.







Vertical shots are important–but some people have trouble holding a 35-mm camera in a vertical position. Which way is best for you depends on your camera, the position of its controls, and what feels most comfortable. Here's one good method–a grip that Eisenstaedt uses for practically all his vertical shots.

As shown at left, Eisenstaedt makes the knuckles of his right hand a firm base under the camera's lens mount. This leaves the index finger of his right hand free to operate the focusing control and shutter release. He puts his left hand over the side of the camera as shown.

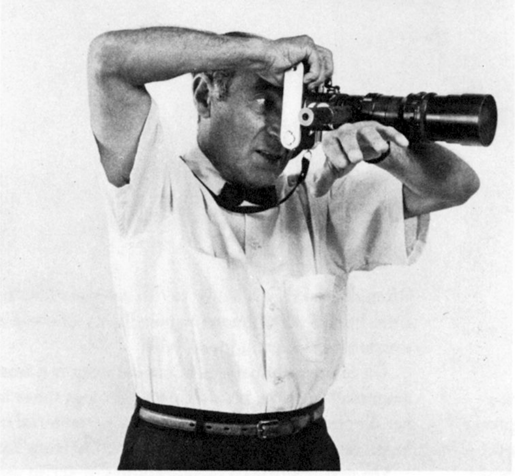
With the camera up to his face, as at right, he uses his left hand to press the camera down firmly against the knuckles of his right hand and also back against his face. This gives a very firm, comfortable grip.

The picture at right also demonstrates another useful method for getting additional steadiness–bracing yourself against a wall or other support. Here Eisenstaedt is firmly pressing his left arm against a wall. A tree, post, door jamb, side of a building, etc., can serve the same purpose. Lean your weight comfortably against the arm and keep your body relaxed to avoid tense, trembling muscles. [Of course, bracing can be done with your camera in a horizontal position, too.]

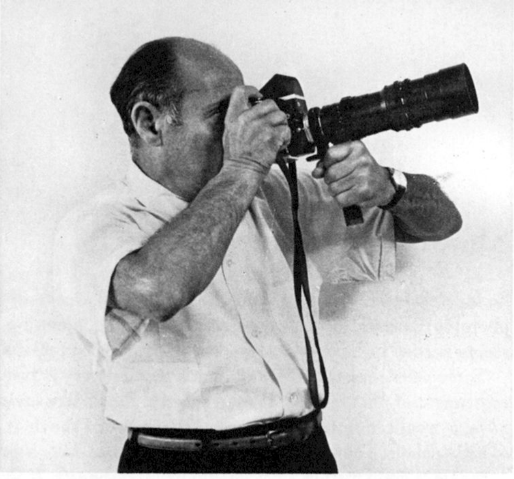
If you have the equipment with you, and the situation permits its use, you can get even greater steadiness with the aid of a miniature tripod pressed against the wall. For a horizontal shot, the tripod head must swivel. [The tripod head is the adapter unit shown earlier in the basic kit.]

With a steady camera grip and bracing, some photographers can make sharp hand-held shots with shutter speeds of one-fifth second or even less.

Hand-holding long lenses

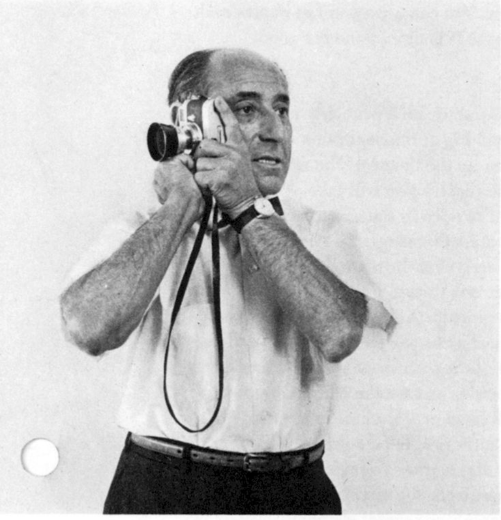


Holding your camera steady becomes even more important with a long lens. The longer the lens, the more it magnifies any camera shake. With a moderately long lens [such as an 85 mm, 90 mm, and even 135 mm] on a 35-mm camera, you probably can learn to hand-hold it steady enough at all but very slow shutter speeds. But with longer focal lengths *you should use a tripod whenever you can.* If this is not possible, try the method Eisenstaedt is demonstrating: support the lens with one hand and press the camera firmly against your face with the other.

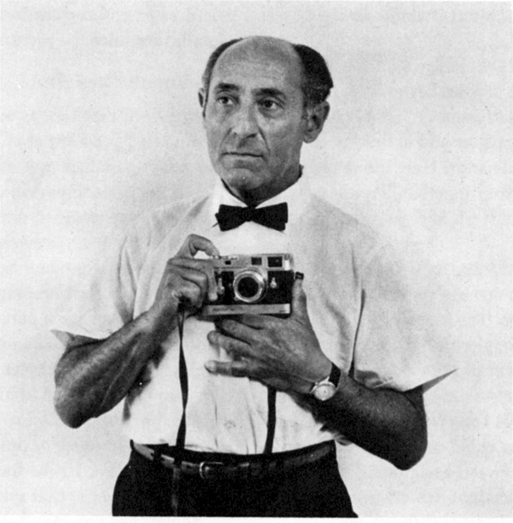


A "pistol" grip attached to the lens assembly also can help you steady a long lens for hand-held shooting. [Many of the longer focal-length lenses have a threaded socket for use with a tripod. You can buy a grip that fits into this socket.] The method shown here is particularly good when you need to change your position quickly and aim the camera as you might a rifle. For example, Eisenstaedt often uses this stance on wildlife assignments, where he may have to make quick turns to photograph birds in flight or animals on the move.

Good methods for candid shooting



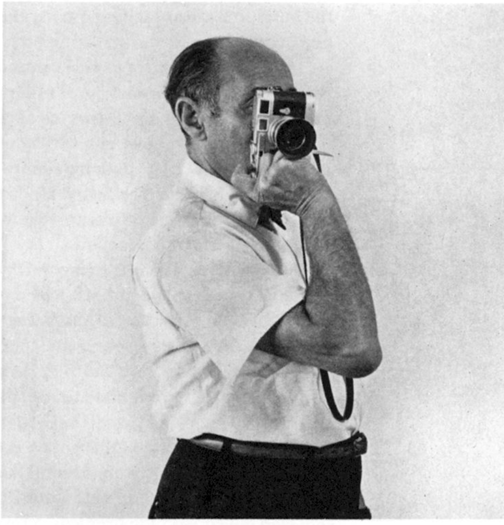
In candid shooting, you may have to resort to a few unconventional methods now and then to get natural-looking unposed pictures. Some people freeze up or become overly self-conscious or even angry when they see a photographer staring at them through a viewfinder. To catch a subject off guard, Eisenstaedt sometimes prefocuses on him, then turns his head away as if he were concentrating on something off in the distance, as he demonstrates here. When the subject relaxes, he turns back and shoots quickly. Often the subject doesn't even realize the picture was taken.



Here's another way to shoot unobtrusively. Preset your exposure and focus the camera to get a useful zone of sharpness–say about six to fifteen feet for candid street shooting. Carry the camera close to your chest, as Eisenstaedt is doing. When you come within range of an interesting subject [you'll have to judge this by eye alone], shoot a picture–without raising the camera to your face. As long as you keep the camera close to your chest, most people won't realize you're taking a picture.

Of course, you can't control composition very accurately this way. But you do have a degree of control by turning your body, tilting the camera, etc. Practice and experience should improve your accuracy.

Generally a wide-angle lens is best for this kind of shooting because it gives you a broader view and greater depth of field. Thus you have more margin for error in aiming and judging distance. For example, Eisenstaedt used a very wide-angle 21-mm lens and a camera held close to his chest for some of the candid Paris street scenes shown later in this lesson.



Learn to hold and operate a small camera with one hand and you'll be ready for the surprise picture that might arise when you're carrying something in the other. One-handed shooting is necessary, too, when you're photographing from a precarious position such as on a ladder and must keep a hand free to support yourself or maintain your balance. Note that Eisenstaedt's arm is *under* the camera for rigid support.

Eisenstaedt rarely uses a neck strap around his neck when he shoots. He prefers the greater freedom of just letting the strap hang loose. On the other hand, some photographers do use a neck strap to hold the camera steadier.

Shooting a picture story

So far we've talked mainly about the mechanical aspects of photojournalism. Now let's consider the thinking, planning, and seeing needed to shoot a picture-story assignment successfully.

Some people mistakenly think that a picture story is just an assortment of photographs *about* a subject. That's like saying that a novel is a collection of character descriptions, or a movie is a sequence of action shots. There's much more to it than that. Like a good novel or movie, a good picture story should have *continuity*. It should move in an orderly way from beginning to middle to end. Each picture must contribute something fresh and significant to the development of the central idea or story.

One of the best ways to assure continuity is to build your picture story around a *time sequence or sequences*. To take a simple example, let's say you're covering a party. You might show, in chronological order, the guests arriving, the hostess greeting them, the party in full swing, and the guests leaving. Your pictures would progress in a logical and interesting way from point to point.

Now, let's apply this principle to a more complex subject–say, a news event such as a hurricane striking a coastal city. You might show close-ups of people fleeing as the warnings come in. You'd follow with a coverage of the hurricane itself and wind up with shots of the city after the storm has passed. In this way you might give your account of the hurricane a story-telling quality that would lift it above straight news reporting.

There are other ways to give continuity to a picture story besides showing things in chronological order. In a personality article, for example, you might use the device of *repeated identity*. That is, you might show your subject in a variety of situations and activities–at home, at work, at play, with his family and friends. Here the person himself provides the thread that binds the story together. Try to make each picture or group of pictures show some fresh and revealing aspect of his life or character.

In a popular science or homecraft type of story assignment, you might use the *how-to* approach and show in orderly sequence the proper method of accomplishing some chore. The step-by-step demonstrations in this Course are good examples of how-to continuity.

Whatever method you use to organize your picture story, don't try to cover too much. In limited space [picture stories rarely run more than four to six pages] you'll have to *narrow your focus*. If you want to talk about farm life in the Northwest, you could pick a typical farm family and build your story around them. If your assignment is to show how to construct an outdoor grill, you might demonstrate how one man coped with the problem. *Show the general through the particular*.

Aside from simplifying your work, this method usually increases the *human appeal* of your story. Readers can visualize and understand a subject much better in terms of a specific example. They can put themselves in the place of the person you're picturing–whether he's a hurricane victim, a farmer, or a do-it-yourselfer.

In shooting a picture story, try to strengthen the bond between your subject and the reader in every way you can. Don't overlook the simple, homey, behind-the-scenes pictures that touch those aspects of life that are familiar to everybody. This is particularly important when you're dealing with a subject that is complicated and unfamiliar, such as a mechanical or scientific development. Look for pictures that show the human meaning of your subject. In an industrial article, of course, you could concentrate on the technical side of things, but in a picture story for general readership you'll have to show how the development affects the pattern of people's lives. *Human interest* is at the heart of photojournalism.

Working with editors and writers

You might conceive, carry out, and sell a picture story by yourself. Often, however, it's better to discuss your idea with an editor first since he has the ultimate responsibility of combining pictures *and* words into a harmonious whole.

On many publications a picture story is a team production. The team may include, in addition to photographer and editor, a writer to handle the text, a researcher to dig up material on which the story is based, and a layout artist to prepare the story for the printed page.

On major stories a memorandum or script may be prepared that outlines the story, defines the angle it will emphasize, and gives some idea of its scope and size. The script generally will suggest picture possibilities but will leave the actual subjects up to the photographer.

You should use this script [or a verbal summary given by the editor] as your guide to what to look for. When you arrive on the scene, however, you may find the situation quite different from the way it appeared to the editor. If so, get in touch with him and suggest the script changes you think should be made. Chances are he'll go along with you if your ideas are consistent with the theme of the story.

Sometimes a reporter accompanies the photographer to handle captions and text [or he may make an advance trip to line up people for the picture-taking]. On other occasions you may be asked to gather the information, too, so that the writer can put the story together at the office. When that happens, our advice is: Shoot the pictures first. Ask questions later. You can always fill in names and details, but once the picture is gone it is often gone for good.

Finding the key shot

During your discussions with the editor he'll probably mention that he wants a "good key shot" to run big at the beginning of the story–one striking picture that will sum up the theme of the whole narrative. This is the most important single picture you will take. Although you may not come across it until you're deep in the assignment and have the feel of the story, you should start thinking about possibilities for this lead picture as soon as you arrive on the scene.

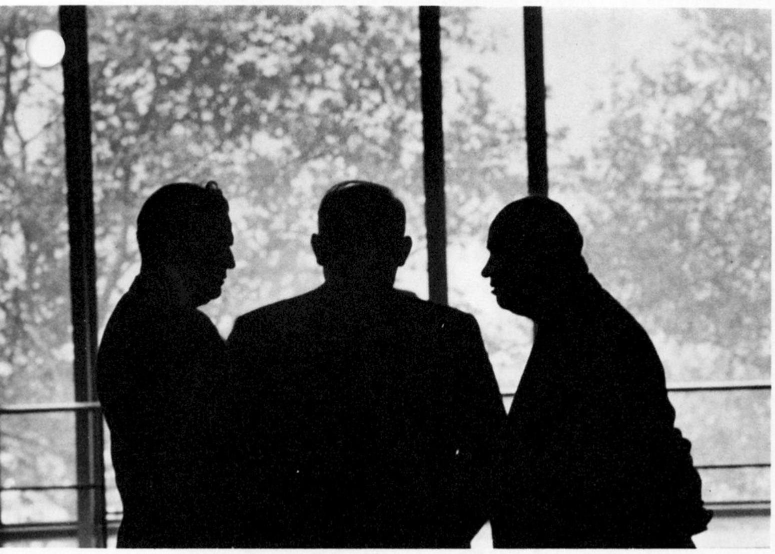
A good key shot accomplishes two things. First, it *identifies the subject*, whether it's a person, a place, a thing, or an event. Second, it *relates the subject to the particular slant or approach of the article*. For example, your subject might be a prominent businessman but the story might be angled to his interests outside the office. Obviously, a routine portrait won't do; you'll have to place him in a setting that suggests his hobbies or outside activities. Is he a skier? A golfer? A stamp collector? Probe for the information you need and then use it to make a key shot that symbolizes both the man and the story theme.

Sometimes you may have to combine several elements in your key picture. For example, the person you're covering may have had a profound influence on his hometown. You'll want to establish this relationship by bringing the town into the picture and suggesting your subject's achievements–new buildings, slum clearance, recreation parks, or whatever his contribution might be.

Try to give your key picture strong visual appeal so that it will flag the reader's attention and lure him into following the picture story to the end. Look for unusual camera angles, lighting effects, or poses that will get your message across swiftly and forcefully. [See the accompanying photographs for some good examples of what we mean.]

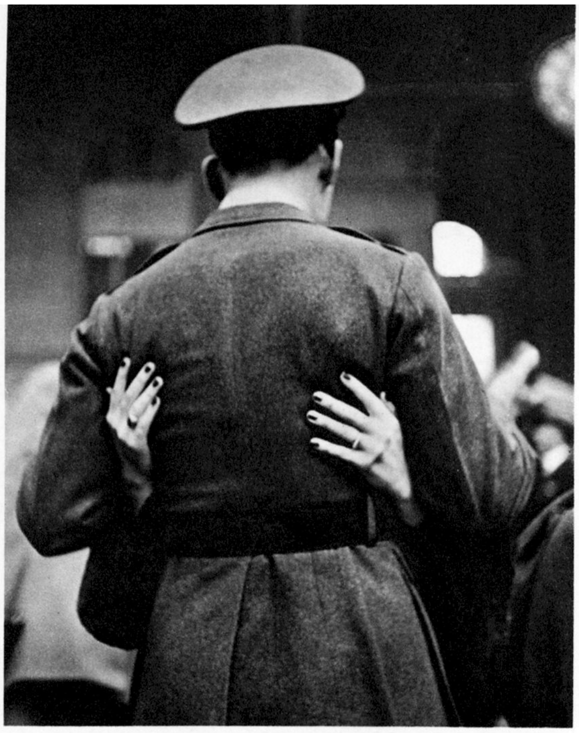
Since story angles often change while an article is being shaped up, it's a good idea to try to give the editor several key shots to choose from. As a general rule, keep these key pictures clear and sharp so they will stand enlargement and cropping. [The exception would be a picture that makes its point better through blurred or soft-focus effects.] A final tip: Whenever possible, *shoot both horizontals and verticals of your key-picture subject*. Then the editor can run the picture he chooses as a full page or, if he prefers, as a spread across two pages.

Look for effective key shots like these



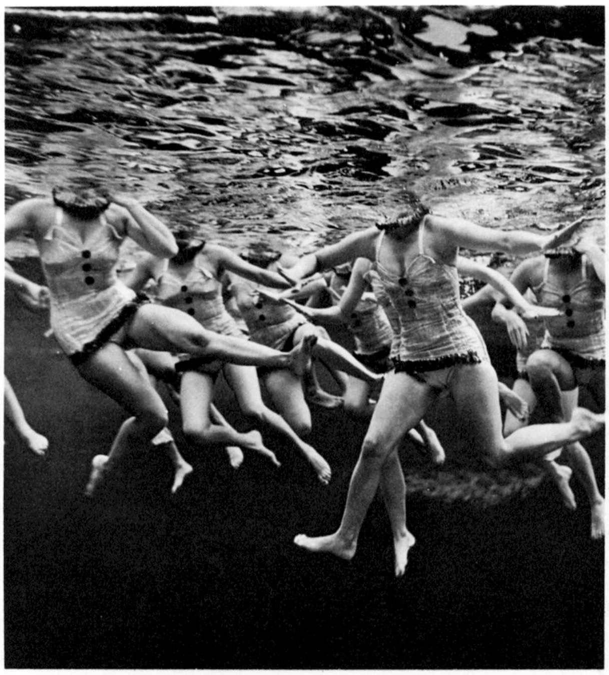
When the people you're photographing are as well known as Marshal Tito and Premier Khrushchev, you might get an unusual effect by showing them in silhouette, as Eisenstaedt did here. The stark outlines of their features give the figures a symbolic quality that often sets just the right tone for a key picture.

To get silhouettes by shooting into the light, *focus* on the foreground but *expose* for the more brightly illuminated background. Note how the gray blur of tree branches sets off the sharp blacks of the men's profiles.
[Courtesy *Life* magazine, ©Time, Inc.]



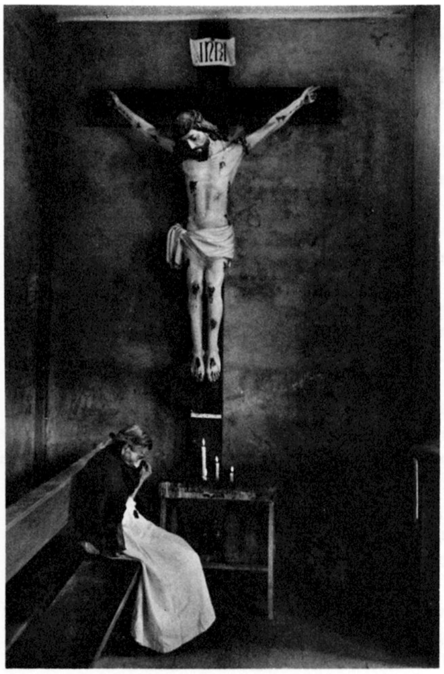
This eloquent picture of a farewell embrace is a good example of a key shot that gets its message over in the simplest of terms. Taken by Eisenstaedt during World War II, it tells its story with just a few details—the uniformed figure, the woman's hands, and the blurred suggestion of a railroad depot beyond.

The anonymous character of the scene adds to its value as a key picture. The reader can supply his own identities. Often that's the best approach to take when your picture story deals with a universal theme rather than with specific people.
[Courtesy *Life* magazine, ©Time, Inc.]



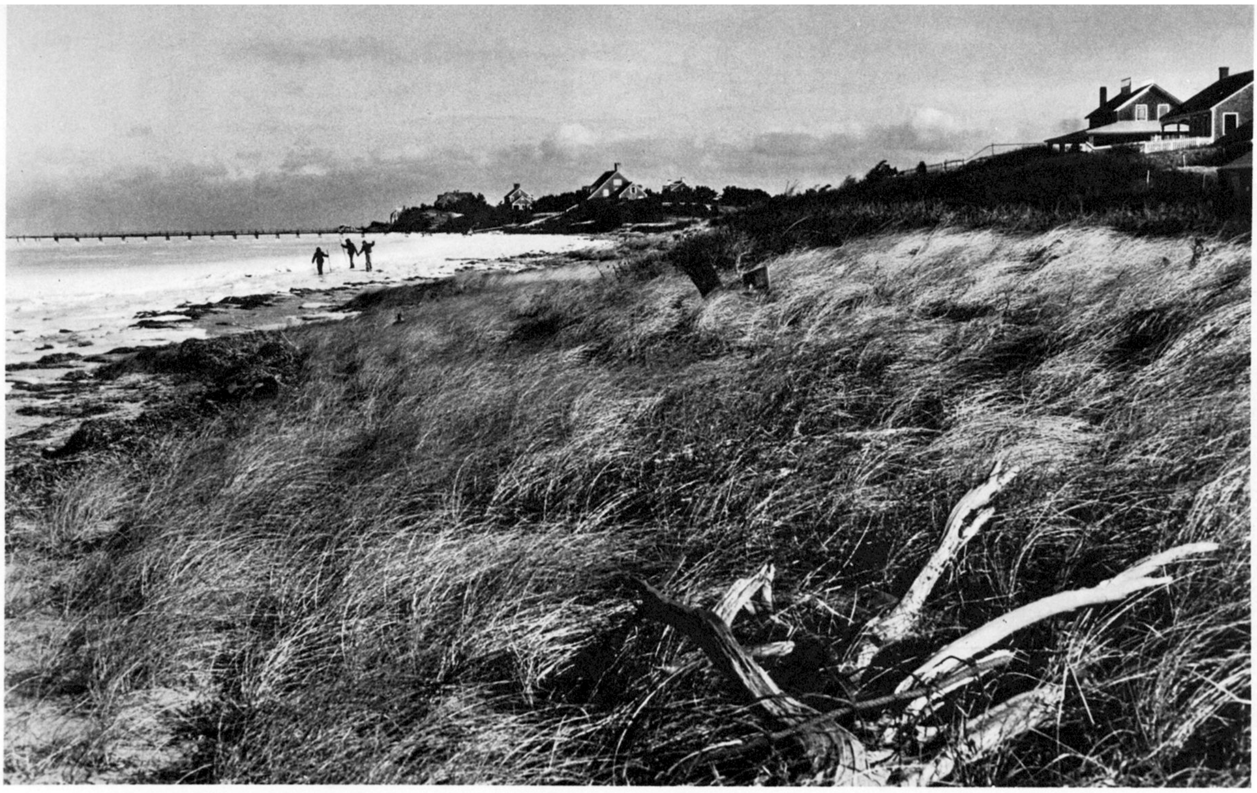
Philippe Halsman went underwater to get this arresting picture of "headless" performers in a water ballet. As a lead picture it would catch reader attention because of the unusual fish-eye angle, with the swimmers part in and part out of the water. At the same time it strikes the keynote of the story and indicates what the article is about. The girls' costumes and actions suggest that this is a performance, not just a group of people swimming.

Note that the surface of the pool acts as a giant screen that admits a soft, diffused light, emphasizing the roundness of the swimmers' arms and legs.



Eisenstaedt took this evocative photograph by available light in a village church in Ecuador. It demonstrates well the point we made earlier about narrowing the focus of your picture story down to a single individual. The poverty and simple faith of an entire region are summed up in the figure of this old peasant woman praying in a sparsely furnished chapel.

Note the strong, austere vertical composition here, leading from the woman's dress up to the crucifix. Low-key lighting, with its deep blacks and grays, evokes the somber mood the photographer wanted and gives the picture the rich texture of a painting by an old master.
[Courtesy *Life* magazine, ©Time, Inc.]



Long shot: This photograph, from a picture story Eisenstaedt did about life in Nantucket in the winter, is a good example of a long shot used to establish a setting and mood. Taken with a wide-angle lens, it shows the bleak, lonely, windswept look of the island. The three tiny figures on the beach emphasize the emptiness of the scene. [Courtesy *Life* magazine, ©Time, Inc.]

Vary your shots

A big difference between press photography and photojournalism is that usually the photojournalist has the time to take a greater abundance and variety of pictures. He is telling his story in depth, not just covering a single event. His goal is to present a well-rounded treatment of the subject and interpret as well as report.

If you shot all your pictures from the same distance, the result would probably be monotonous. It's much better to *vary your shots* –to include long shots, medium shots, and close-ups. What does your subject look like from one hundred feet away, from twelve feet, from three feet? Will a photograph taken from a distance add to your viewer's understanding and appreciation of what you're trying to show him? How about a close-up–will that bring out an important detail? Consider these possibilities when you study your subject.

We touched on the use of long shots, medium shots, and close-ups in the composition lesson, and from time to time have shown examples of how to use them. Now let's consider them in terms of how they can help you do a better job of shooting a picture story.

Long shots: A good photojournalist uses long shots sparingly, knowing it's generally better to come to close grips with his subject and play up meaningful details. However, long shots can perform a number of useful roles in picture stories. For one thing, a long shot can *establish the overall setting or locale* of the story. For example, if you were shooting a story about a farmer, it would make sense to include some pictures that show the farm itself and a bit of the surrounding country. These shots will give the viewer an idea of the farmer's environment and the kind of home he lives in.

A long shot also can be helpful when you want to *show a relationship* between a person and his environment or between two or more people. For example, in showing a lonely teen-ager at a dance, you might use a long shot to contrast your subject's isolation at the edge of the dance floor with the sociable activity going on nearby.

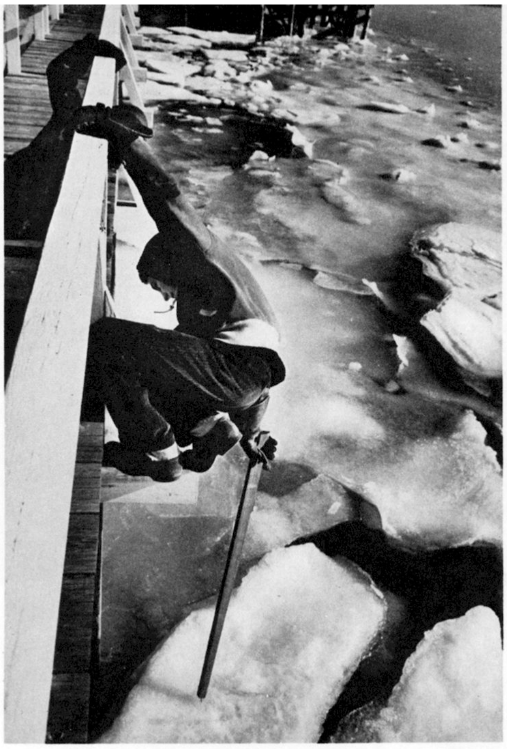
Long shots are useful, too, in *setting the mood* of a picture story. A jagged mountain range, a glittering expanse of city lights, a sweep of sandy shore, or a forlorn old house–views of these things may suggest grandeur, excitement, serenity, loneliness, or some other mood that you want to convey as part of your story.

Medium shots: The medium shot brings you sufficiently close to *show important details clearly*, and yet it also *includes a portion of the immediate surroundings*. For these reasons it's a basic type of shot in most picture stories. Let's say, for example, that you're photographing a professional person, such as a doctor or a lawyer; a medium shot would enable you to show him at work, with just enough props and furnishings visible to identify his occupation.

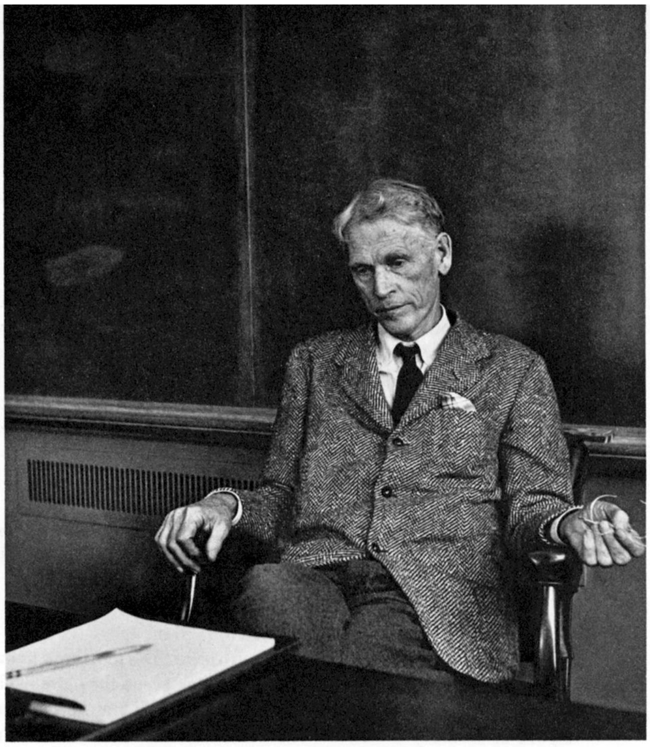
The medium shot often is a good choice for action pictures, too; if you move in too close you run the risk of getting too much motion blur, and if you are too far away the action will be poorly defined and hard to see. The medium shot is also a logical choice for many group photographs, since it allows you to include several people in the picture area, but not have their faces and figures too small.

Close-ups: A good close-up *has an intimacy that neither long shots nor medium shots can match.* It brings viewer and subject face to face, with no distracting details to get in the way. This intensified kind of seeing often has strong impact in a picture story, because it makes the reader feel he is right there, finding out for himself what the subject is really like. This impression is heightened by the increased scale of a close-up, which brings out details that might be lost altogether in a long or medium shot.

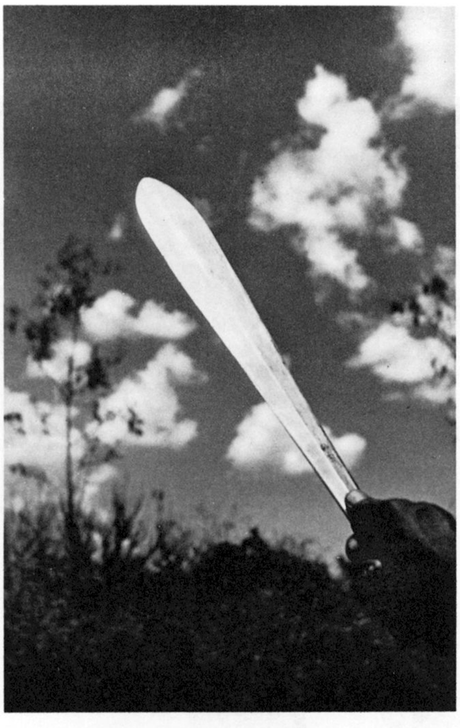
It's a mistake to overlook the possibilities in close-ups and prefer to stay at a "safe" distance from the subject. Don't hesitate to move right in on your subject–with either a long lens or a close shooting position –when you feel that you can give your picture story greater intensity and meaning by concentrating on a small area. Why show a person full-figure, for example, when a close-up of his face or hands can make your point more clearly and strongly?



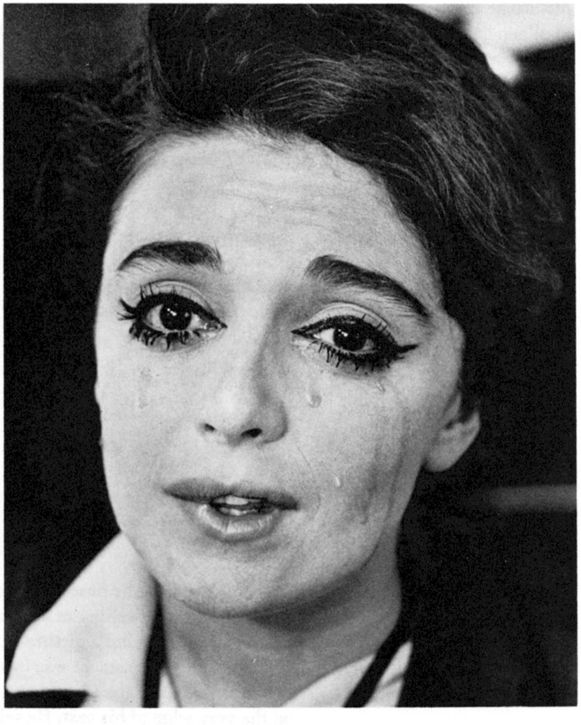
Medium shot: A medium shot was the logical choice for this picture of a boy poking at the ice with a stick, in Eisenstaedt's Nantucket story. The photographer wanted to show the boy's full figure and enough of the pier and the floating chunks of ice so a viewer would understand the situation. Yet we are still close enough to the action to see it clearly, and feel a sense of participation.
[Courtesy *Life* magazine, ©Time, Inc.]



Medium shot: The simple directness of this picture—and the way the photographer has used just a few details with vivid effect—makes it a classic example of the medium-distance portrait. The subject, Professor Oswald Van Veblen, is a distinguished mathematician and teacher. Although his face suggests interesting close-up possibilities, the photographer decided to move back far enough to include the setting. The blackboard, the blank memo pad, and the thoughtful pose all suggest the scholarly occupation and personality of the subject.
[Courtesy *Life* magazine, ©Time, Inc.]



Close-up: Emphasize important details by moving in for a close-up. For example, this shot of a sword blade thrust against the sky was taken by Eisenstaedt as part of a picture story on Mau Mau tribesmen in Kenya. The photographer asked one of the warriors to hold up the sword and angle it so it caught the sunlight while he moved in close with his 35-mm camera. By itself, the close-up would mean little, but as part of a picture-story coverage it has strong symbolic quality. Notice how everything is subdued except the gleaming blade.
[Courtesy *Life* magazine, ©Time, Inc.]



Close-up: Contrast this close-up of actress Anna Maria Alberghetti with the medium shot of Van Veblen. In both cases the photographer chose shooting distance and pose for a specific purpose. Here, Philippe Halsman caught the actress during a moment of emotional release following the tension of a performance. Instead of including props and surroundings, he moved in close with a long lens and focused sharply to show the tears, stage makeup, and expression which tell the story of the actress's emotional experience.

The importance of timing

Just as with press photography, a good sense of timing is vital to success in shooting a picture story. Timing is so important because you often have little or no control over your subject. You can't tell a crowd of students celebrating a football victory to arrange themselves to give you a good composition, nor can you restage many events once they've happened. You must catch the revealing moments when they occur. You must learn to recognize and capture the instant when face, gesture, or pose is at its most expressive, and when a moving subject forms the clearest, most interesting composition.

Here are some suggestions for increasing your skill in timing:

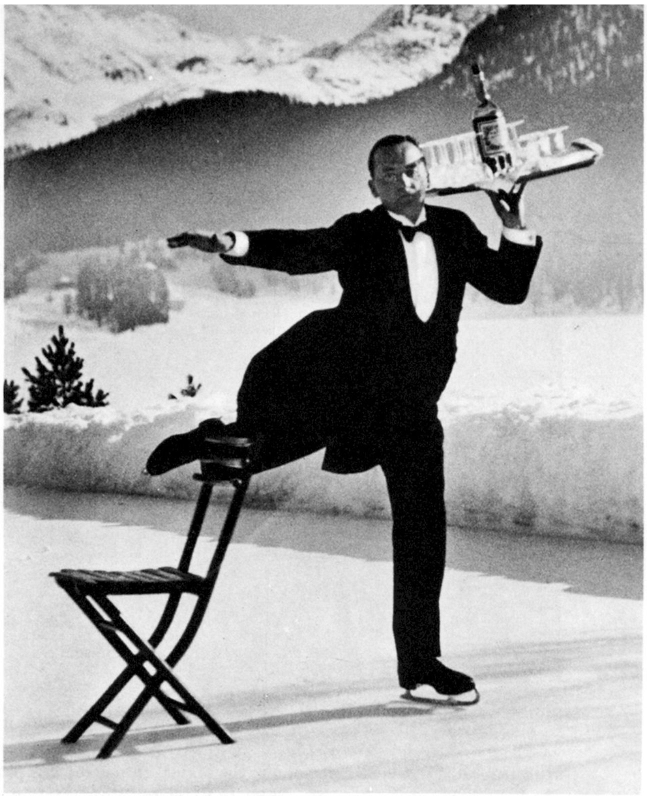
1 Stay flexible and alert: Be quick to take advantage of unexpected opportunities. For example, let's say you're about to shoot an informal portrait–when a door opens and the subject's small child runs into the room and jumps into his lap. The interruption might spoil your portrait but give you a much more lively and appealing picture, if you're quick enough to catch the action.

2 Familiarize yourself with your subject: The more you know about your subject–whether a person, place, or event–the more likely you are to be able to anticipate good pictures. You'll know better what aspects of the story to look for, and when they're likely to be at their best from a photographic point of view.

3 Learn to anticipate: You've probably heard the phrase "lucky accident" applied to some particularly expressive picture in which the subject is caught off guard in a moment of high emotional tension. Certainly luck does play a role in photojournalistic photography. But luck isn't the whole story. More often than not, the photographer may have sensed what was about to happen and trained his camera on the subject before the climax was reached. He may have waited minutes or even hours as the situation built up to the peak moment when expression, gesture, or pattern of action gave him the story-telling picture he wanted.

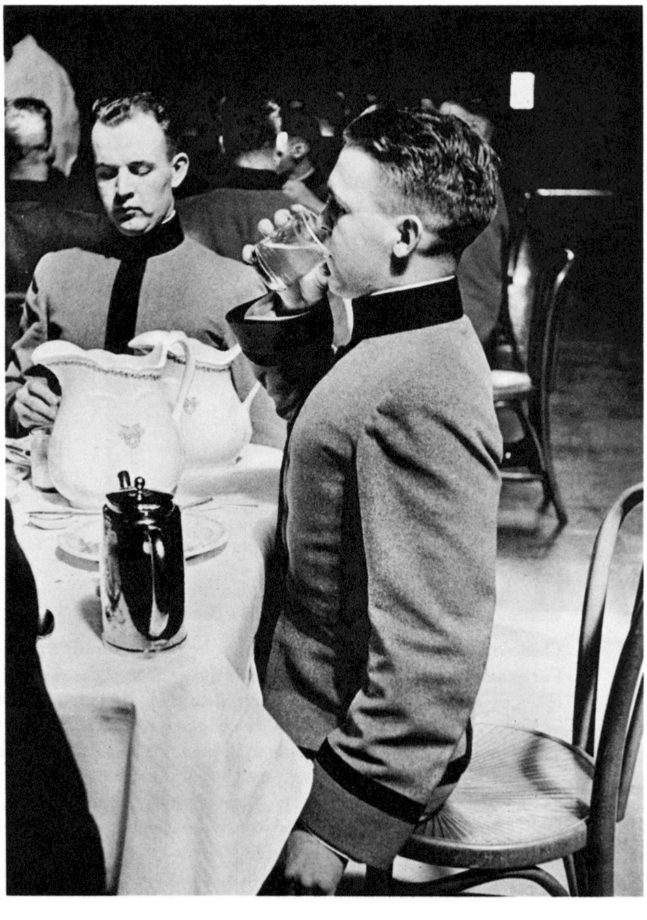
When covering a story, you must follow the action closely. Don't let your attention lag or you may miss the best shot. As we suggested in the lesson on press photography, try to "get inside the skin" of your subject–that is, attempt to get in tune with his thoughts and feelings. Then you may be able to anticipate what his reaction or behavior is going to be. Also, observe any pattern of repeated action–for example, the recurring dynamic gesture of a speaker–so you can be ready to catch this action when it occurs again.

In each of the photographs reproduced here, timing played an essential part in producing an outstanding photojournalistic picture. Expression, action, composition, and lighting all were caught at an effective instant when the photographer tripped his shutter.

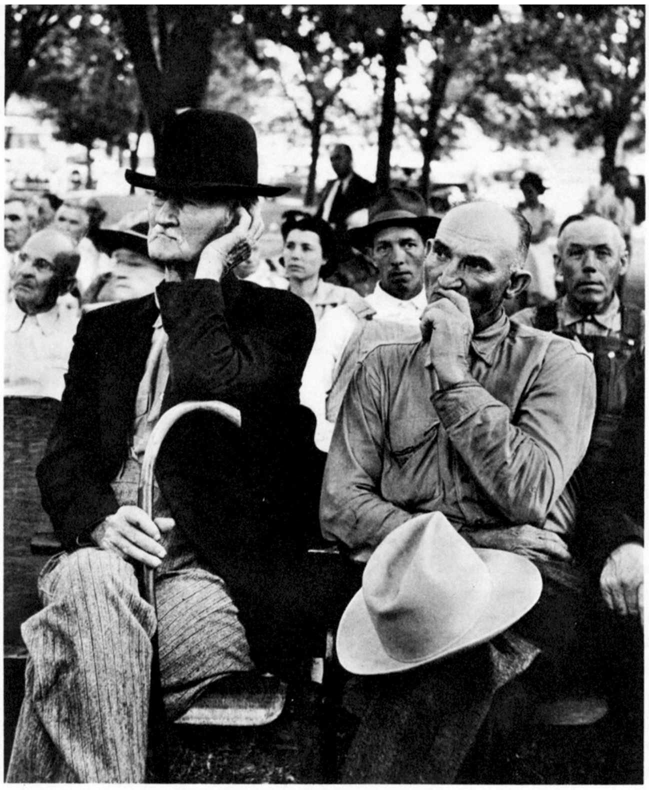


Notice the precise timing of this picture of a skating waiter at a Swiss resort. Eisenstaedt caught the split second when the skater was poised with outstretched arm and leg making a strong design against the snow. The precarious tilt of the tray with its glasses and bottle adds an amusing touch of suspense to the picture.

When your subject is moving along a predictable path, as was the case here, choose a shooting position that gives you good light and an interesting background. Prefocus, and when your subject reaches the spot you've decided on–shoot.



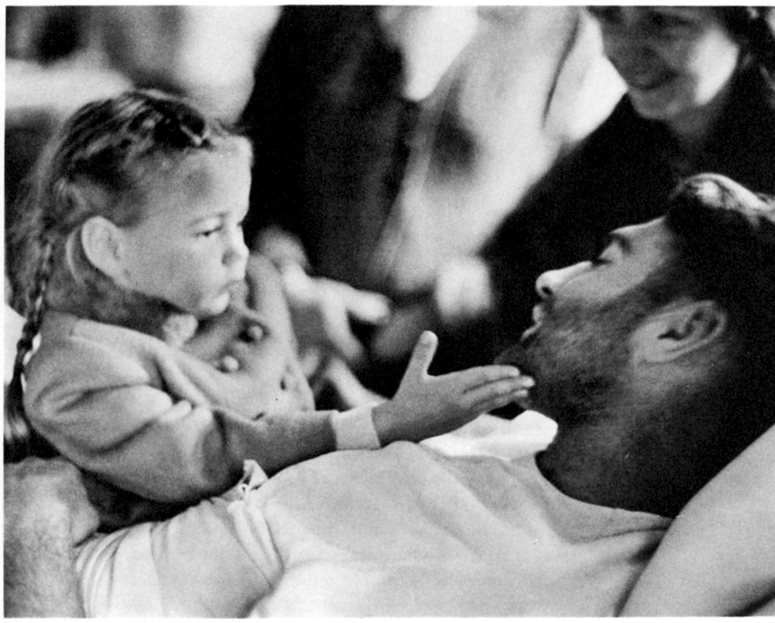
A person's gesture or pose can sometimes be as vividly story-telling as his expression. For instance, in doing a picture story on life at West Point, Eisenstaedt was intrigued by this ramrod-stiff plebe [freshman] sitting on the very edge of his seat. He seized the moment to make a picture that tells at a glance much about the customs and discipline of cadet life at the military academy. Watch for actions and positions that help tell your story, as the cadet's pose does here.



Sometimes the faces in a crowd give you more insight into events than the central action itself. To test this, look around the next time you attend a public event. Watch for responses and reactions among the audience. If your story is regional in flavor, try to pick out people who typify the area you're covering.

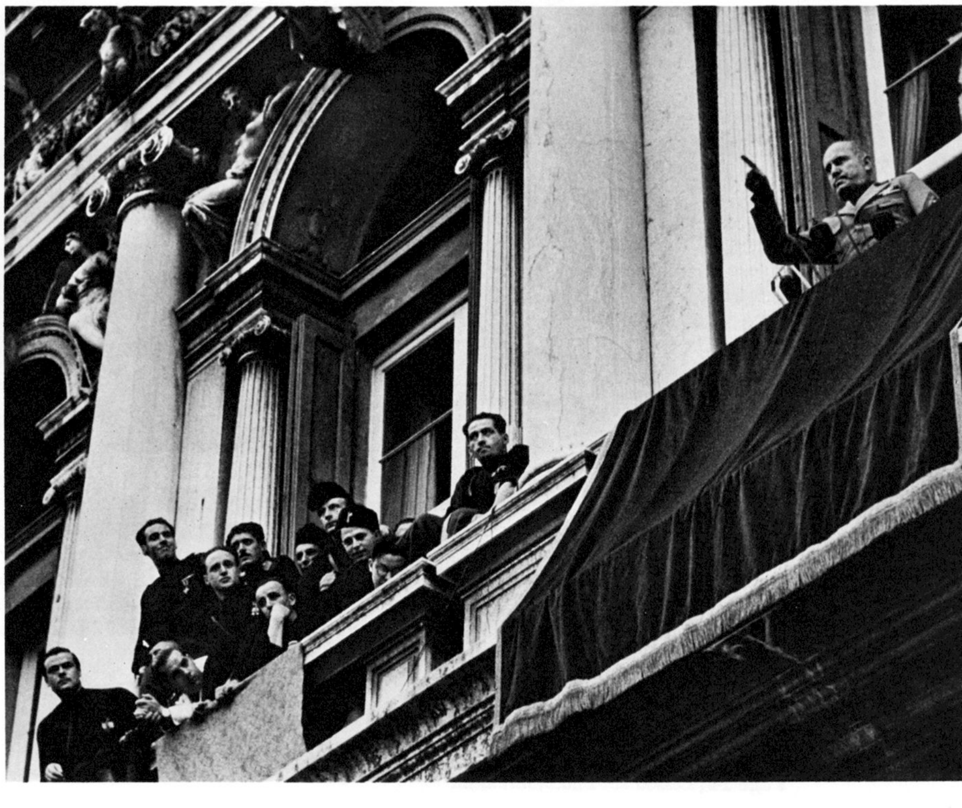
Eisenstaedt made this study of faces while doing a picture story on the Midwest. Instead of taking the usual side shot, he crouched in front of the old gentleman and the farmer in the foreground and waited until their attention was focused on the speaker.

In a situation like this, nearby people may look right at you at first, but they'll usually ignore your presence after a time. Here, the men in the second row are still watching the photographer, but the principal subjects are absorbed in the speech.



If the human interest is strong enough, a picture doesn't have to be technically perfect. Graininess and a slight blur are a small price to pay for a scene with the warmth and appeal of this family reunion at a hospital after a mine disaster.

"When you see a good picture, shoot immediately," Eisenstaedt advises. "Worry about lens stops and shutter speeds later."



You may have to expend much patience and take a number of exposures before you get a perfectly timed picture. As often happens, Eisenstaedt had to work up to his best shot when photographing Fascist dictator Benito Mussolini addressing a crowd in Venice. He tried different angles and camera positions and shot at various key moments in the speech. When he caught Il Duce just as he'd finished making a point, with his arm raised in a characteristic gesture, the photographer knew he had the shot he wanted.

Note that Eisenstaedt chose a horizontal view so that he could include the expressive faces at the left and the ornate façade of the building. Both contribute strongly to the story-telling quality of this powerful picture, while the diagonal slant of the balcony adds to the feeling of drama.

[All photographs courtesy *Life* magazine, ©Time, Inc.]

Shooting a picture sequence

A good picture sequence can stand by itself or it may form an effective part of a larger story. It has something of the pace and movement of a motion picture. Because it can do much to liven up the pages of a magazine, it is prized by most editors. So look for opportunities to shoot sequences whenever you're on a photojournalistic assignment.

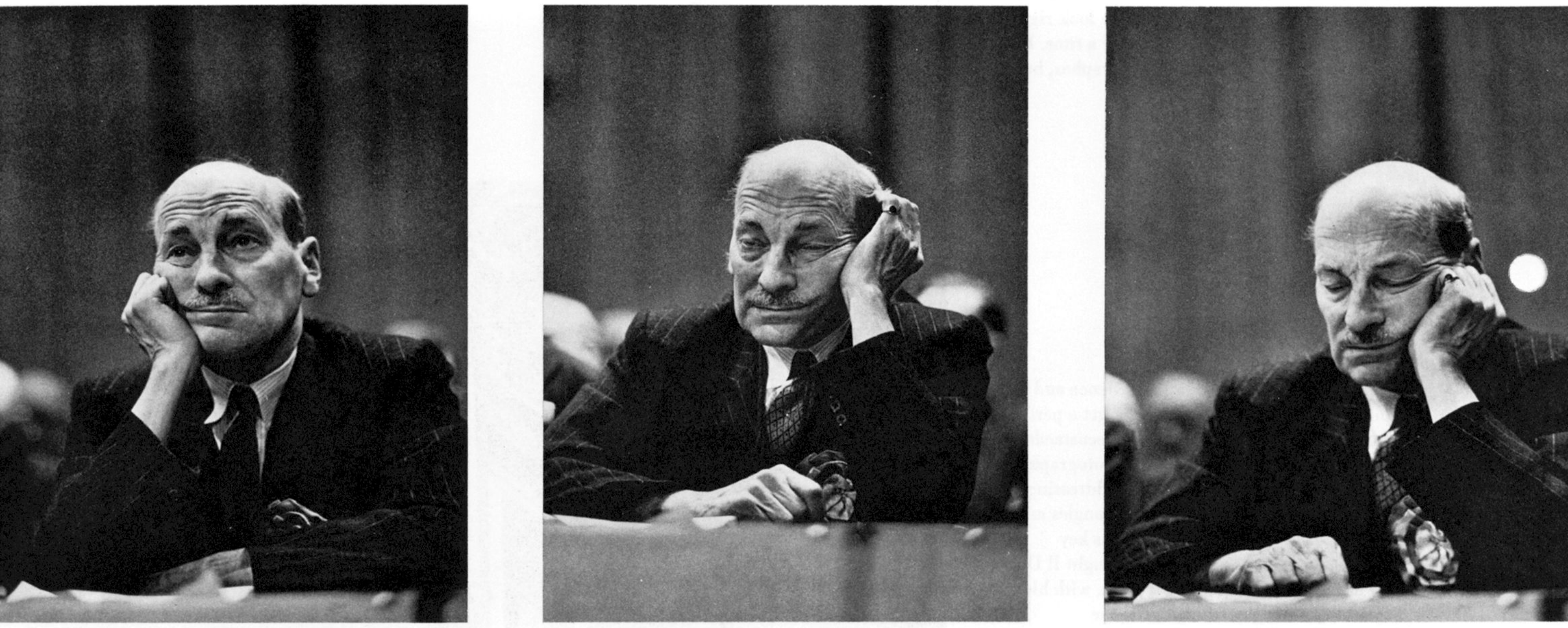
The best picture sequences usually go somewhere–they have a beginning, a middle, and an end. For example, you might show a small boy hungrily eyeing an ice cream cone [the beginning], avidly licking it [the middle], and grinning with satisfaction after he's eaten it all [the end]. If you can build to a climax that startles or amuses the viewer, so much the better. For a memorable example, see Eisenstaedt's sequence on Clement Atlee reproduced here.

Sometimes as few as two pictures might do the trick; sometimes you might need several shots. However, it's best to keep your picture sequences brief and to the point. The most successful ones usually show one subject and cover a fairly brief span of time. Using too many pictures can confuse the viewer or weaken the impact.

In shooting a picture sequence, fast, mobile equipment is a necessity. You must be able to expose a number of frames in rapid succession and your camera should carry a large enough film load so you won't waste precious time changing rolls. A camera with a rapid film advance lever can be a big help in this kind of photography.

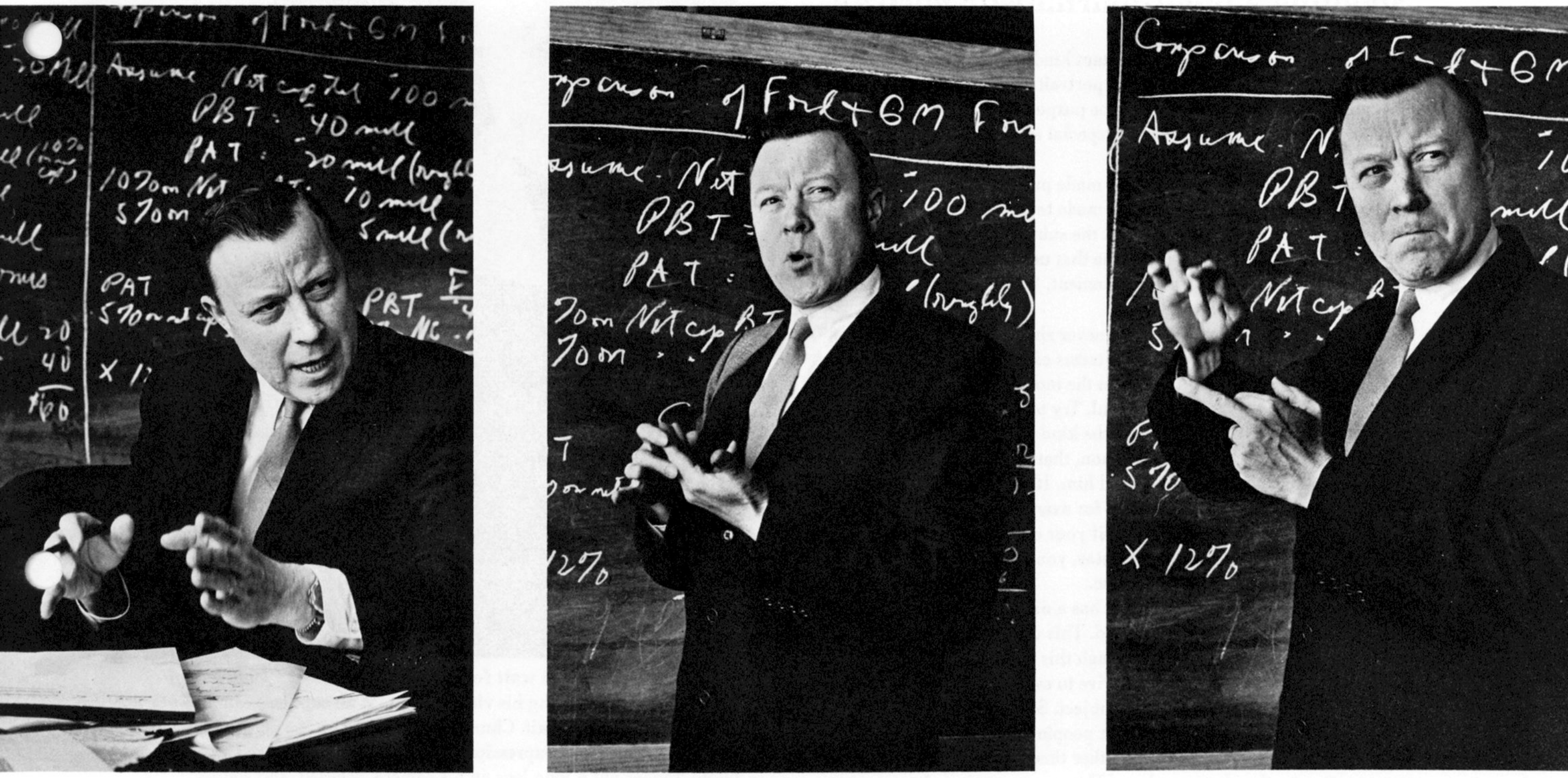
Once the action starts, don't just shoot indiscriminately, on the premise that if you shoot enough you're bound to get some good ones. Try to make every exposure count. Watch for expressive gestures and high points in the action. Make each shot a little different from the previous one, so that your series will have good variety even though you or the editor may decide to weed some of these out later.

If you want spontaneous-looking pictures, keep yourself as inconspicuous as possible throughout the shooting. Avoid noises or sudden movements that may remind the subject he's being photographed.



You don't need physical action to get a good picture sequence–sometimes, as here, facial expressions tell the story. When Eisenstaedt was assigned to cover the British election campaign in 1951, as usual he concentrated on individuals and their reaction to events. As the final returns were coming in, indicating the defeat of Prime Minister Clement Atlee, Eisenstaedt kept a close watch on him. The Prime Minister's weariness and dejection were very apparent. Shooting unobtrusively by available light, the photographer caught Atlee gradually dozing off to sleep, and gave millions of magazine readers an intimate view of a very human moment at this turn in British history.

Look for sequences like this one that appear to be heading toward a climax. It takes patience and alertness to find them, but they can give you some of your best pictures.

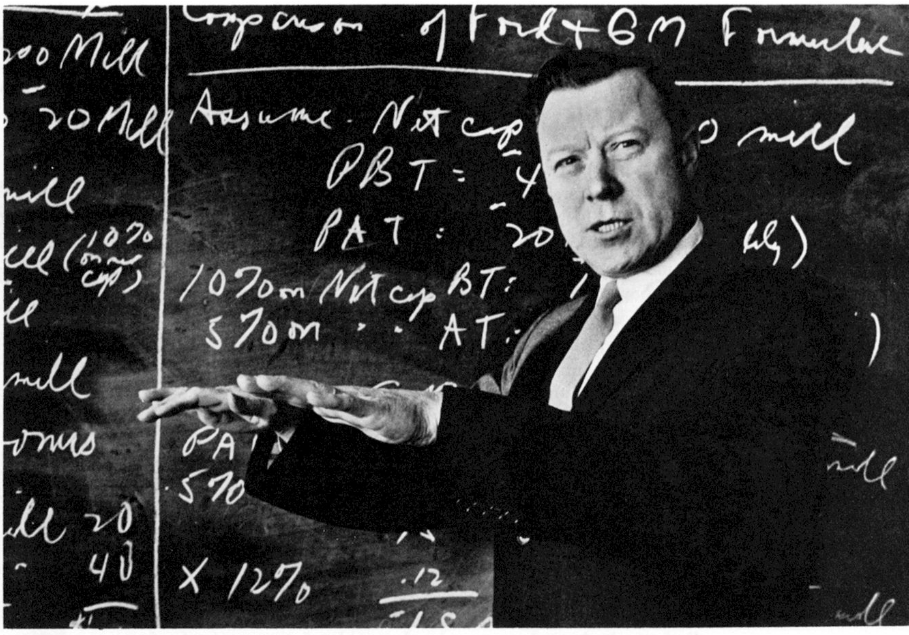


Some speakers talk for hours with hardly a change in facial expression or gesture, so they are not good subjects for a picture sequence, which requires *variety*. Others, like labor leader Walter Reuther, have highly mobile features and use hand and body movements to "act out" their speeches–which makes them ideal for this kind of picture-taking.

In this sequence, the photographer caught peak gestures and expressions as Reuther addressed a group of union representatives. Each of these shots could stand by itself as a single-picture record of the occasion. Together, they provide an action portrait of the speaker, giving us a strong impression of his vitality and earnestness.

Eisenstaedt chose a shooting position near enough to his subject to show facial expressions sharply [including the piercing eyes], yet far enough away to take in the hand movements and the chalk-marked blackboard. A low camera angle makes the speaker seem more impressive.

When he's photographing a speaker or performer, often Eisenstaedt crouches directly in front, so that when you see the pictures you feel you're a member of the audience. He keeps the viewfinder of his camera pressed to his eye throughout the shooting to avoid distracting up-and-down movements. [All pictures courtesy *Life* magazine, ©Time, Inc.]



Shooting a photojournalistic portrait

One of the most common and important kinds of magazine assignment is the portrait. Your experience with portraiture in previous lessons should be of great help to you. But the purpose and methods of portraiture for photojournalism are special and deserve your close attention.

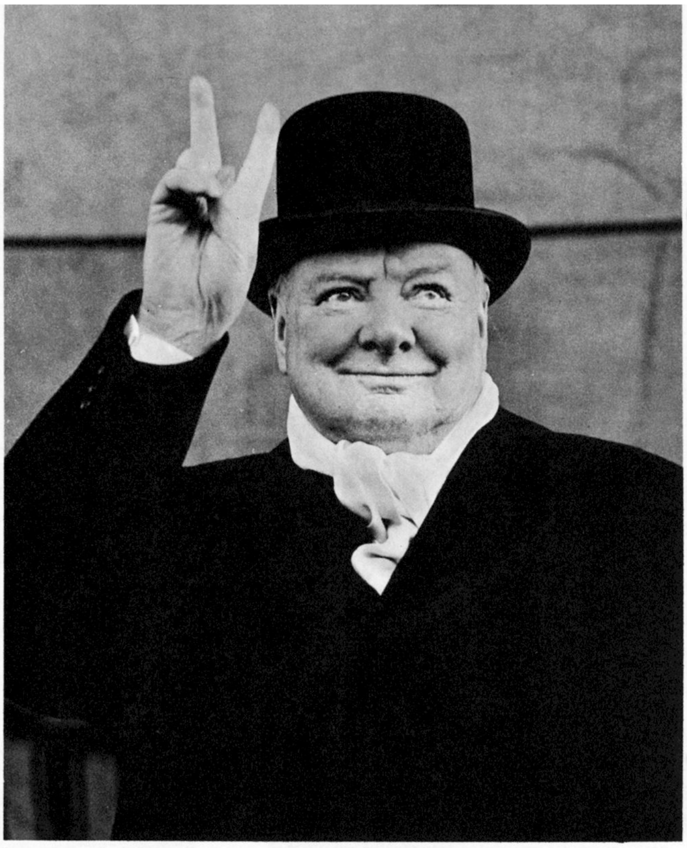
Unlike a studio portrait, which is made primarily to please the sitter, a photojournalistic portrait is made to *inform the viewer*. Its purpose is to reveal something about the subject that is significant and interesting to readers of the magazine that uses the picture. It even may be an unflattering or critical comment. [See the portrait of Goebbels on the facing page.]

As a reporter with a camera, you never should distort or fake. But you should *interpret* your subject in terms of the needs of the magazine you are working for. Select the moment, pose, and expression that seem most meaningful. Try to make pointed, story-telling pictures–portraits that show the kind of person the subject is, that reveal his state of mind or emotion, that indicate his relationship to other people and the world around him. If you're photographing an executive for a business publication, for example, you might show him as a dynamic, hard-driving worker; if your client is a woman's magazine and your subject a movie star, you might portray her in a relaxed moment with her children, etc.

A good photojournalistic portrait has a natural, spontaneous quality. It doesn't look stiff and posed. This doesn't mean you always have to shoot candid pictures [although this sometimes is the best approach]. It does mean that you strive to capture real emotion and honest, unforced reactions in your subject. Sometimes the emotion may be the subject's reaction to other people [see the picture of Churchill beaming at a crowd]. At other times it may be the subject's response to you, the photographer. [The accompanying pictures of an Ethiopian soldier, Ernie Pyle, and Goebbels all are good examples of this.] The important thing is to give the viewer a feeling that he is confronted with another human being–with a living personality.

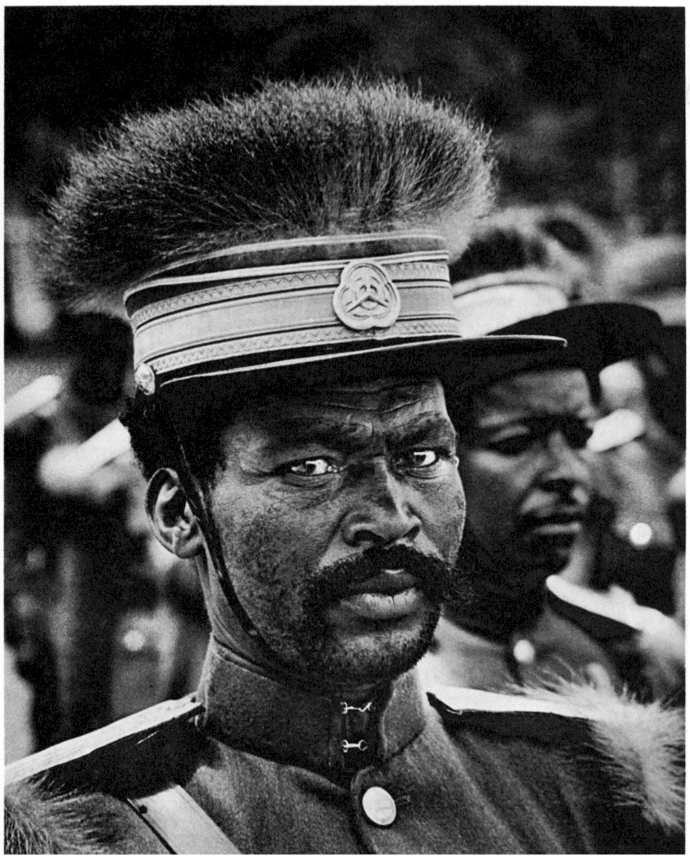
A good photojournalistic portrait also has visual impact. It attracts the viewer's eye and makes him stop and look closely. Remember, you can't usually make strong, intimate pictures from a great distance. Even with a moderately long lens, you'll need to get fairly near for a close-up of a face. Many of us feel somewhat shy about going up to strangers and pointing a camera at them. But try to overcome the natural tendency to shoot everything from a "safe" distance. Cover yourself by taking long and medium shots–but make close-ups, too. Show the person's face in full, sharp detail.

For some outstanding examples of photojournalistic portraits–and pointers on how to shoot your own–see the accompanying pictures. All were taken by Eisenstaedt on editorial assignments over a period of years, and are worth your careful study. They have the story-telling quality, directness, and richness of detail that make a magazine reader stop and look.

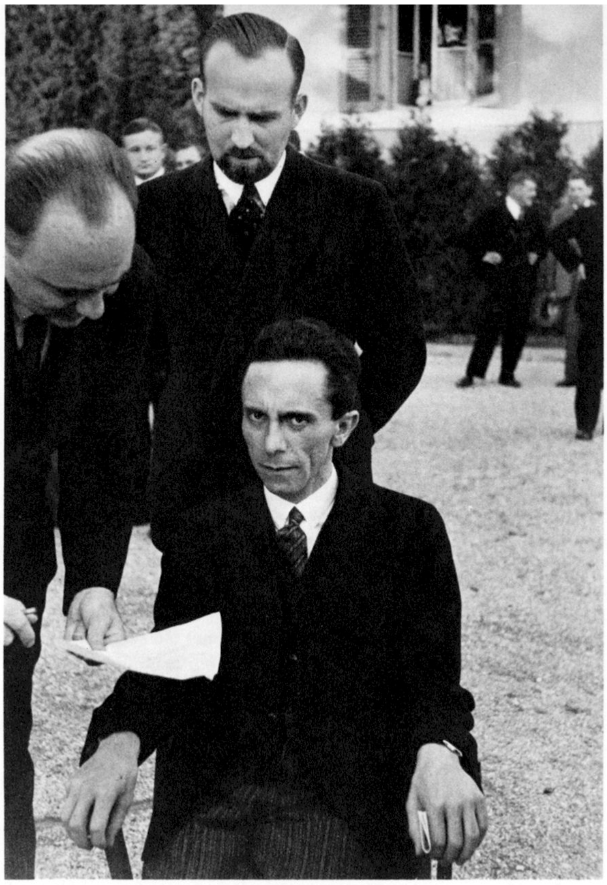


Sometimes you must wait for the right moment: This shot of Winston Churchill giving his victory salute is an excellent example of a candid outdoor portrait. Churchill was seated on the platform at a political rally, but his expression at first lacked animation. The photographer put a long lens on his camera, focused, and waited. When the band struck up the national anthem, Churchill gave his familiar wartime greeting and Eisenstaedt got his picture. Note that the low camera angle makes Churchill's figure more imposing.

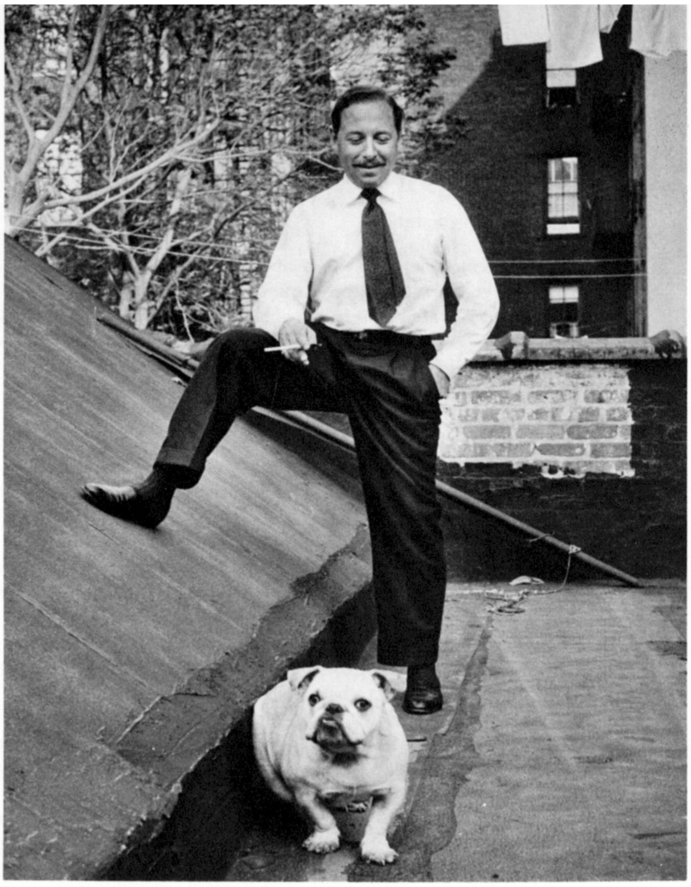
In a situation like this, where you can't influence your subject's actions, try to anticipate what is going to happen and prepare for a peak-moment shot, just as you would in covering a news event.



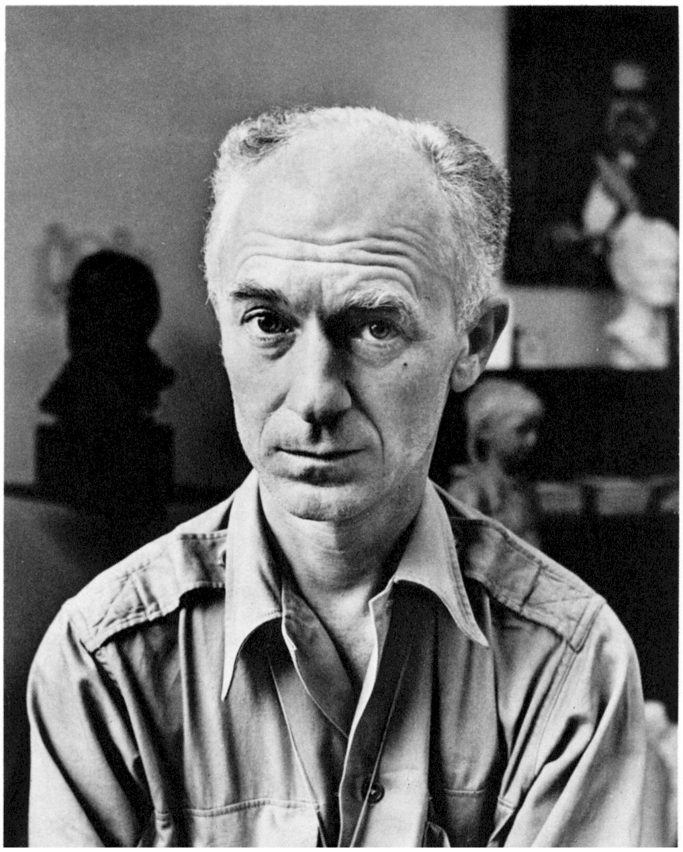
Use selective focus to soften the background: When you're shooting on location, a busy, distracting background can be a handicap–you may not always be able to choose a camera angle that eliminates it. A good way to solve the problem is to use selective focus, as Eisenstaedt did in this striking picture of an Ethiopian army officer. By moving in fairly close with a 90-mm lens and opening up to *f*/5.6 he softened the busy details behind the soldier. The emphasis is on the disapproving expression and the ornate uniform of the man. Selective focus has another useful effect demonstrated here–it tends to increase the feeling of depth and emphasize the solid, rounded look of the subject because the sharply focused areas stand out strongly from the blurred background. This effect can add realism and visual impact to a portrait.



Be alert for candid expressions: Some of the most revealing portraits cannot be set up or controlled directly by the photographer. You must stay alert, watch for situations that develop naturally, and then move in fast and shoot. For example, see this picture of Nazi propaganda minister Joseph Goebbels. Eisenstaedt was covering a League of Nations meeting in Geneva, Switzerland, during the thirties when he noticed Goebbels and two aides on the lawn. As one of the aides showed Goebbels a paper, Eisenstaedt stepped close for a shot. Just then Goebbels glanced up, and the photographer caught his expression of hostility and suspicion.



Unusual settings can help: Look for unusual backgrounds and settings that can help tell your story. For example, while chatting with playwright Tennessee Williams in his New York apartment, Eisenstaedt noticed a roof terrace leading off the living room and suggested they step out there. Williams' pet bulldog followed, and this informal portrait was the result. For a photograph of a historian or a politician, a rooftop setting with wash hanging in the background might be completely incongruous. But for a playwright whose writing often deals with the seamier side of life, it is highly appropriate.



Use the impact of a direct look: Don't shy away from having your subject look straight into your lens. True, when shooting purely candid pictures, you may want to catch your subject completely unawares. Such pictures sometimes seem quiet and remote, however, and you'll often get your best portrait with the person gazing directly at your camera. This gives the reader the sensation of meeting the subject face to face; it establishes an immediate personal contact you can get in no other way. A fine example of this is Eisenstaedt's portrait of war correspondent Ernie Pyle. The gentle gaze, slight stubble of beard, and open-collared army shirt reflect the unpretentious personality of the man. Although unflattering by conventional studio standards, the picture has the realism and directness that make an outstanding photojournalistic portrait.

[All photographs courtesy *Life* magazine, ©Time, Inc.]

How I shoot a photojournalistic portrait

by Alfred Eisenstaedt

Perhaps the most important element in making a photojournalistic portrait is your attitude toward your subject. As long as the only relationship is that of a professional photographer to his subject you'll seldom find a subject who is completely relaxed, willing, and eager to assist. That's why I approach my subjects not as a technician, not as "the man from *Life*," but simply as a friend. I always get far more cooperation that way.

At the same time you must never feel inferior to the person you're photographing, even if he is a king or a president. You're a photographer in your own right; he is a king or president in his right. There must be mutual respect.

How do you get mutual respect? By breaking down the barrier between yourself and the subject as quickly as possible. Although each subject is different and requires slightly different handling, there are some basics I find helpful.

Conversation, for example, is an excellent tool. While shooting a portrait assignment, I continue to talk to the subject–about the story, about his interests, about where I have been and what I have done, about my pictures.

Let's say I've been assigned to photograph you. I would talk to you. I might make faces; you would grin; I would snap the picture. I might ask you a question you couldn't answer. You'd look puzzled–giving me another picture with another expression. Then I would get up from where I was shooting and walk around the room. You would follow me with your eyes. Suddenly, I would turn and snap the picture.

Often, I leave my camera on a tripod. How can I expect you to behave naturally if I'm raising and lowering my camera every few seconds and jumping around like a jittery monkey? With the camera on a tripod, I can talk to you, walk around, and, every once in a while, come back and snap the shutter. You will watch *me*, not the camera, so you'll be relaxed and unselfconscious.

Let's say I've shot all the pictures of you that I can get as you now sit. I see a chair near the window, where the light is bright and even. "Would you sit in that chair and read a book?" I ask. You start to read while I take pictures. I ask you a question, you look up–another picture.

Meanwhile, I'm changing lenses. Perhaps I begin with an overall shot of the room, with you in the middle. This will require a wide-angle lens. Now I move the camera a little closer and change to a normal lens for a medium-distance shot. Without shifting position, I try a long lens for a good head-and-shoulders shot. The long lens allows me to remain sufficiently far away from you so that you won't get camera fright. Because of its comparatively shallow depth of field it also blurs the background and makes you stand out clearly against it.

Lighting

Now a word about lighting. Don't guess at your exposures–use a meter. I prefer to use an incident-light meter indoors and a reflected-light meter outdoors, but this is a matter of personal taste. I almost never use the film at more than the manufacturer's suggested rating. When the light is dim I simply increase exposure time. With a steady hand–or, better yet, the camera on a tripod–this presents no problem. You can still get sharp, clear pictures. The only real danger is subject movement, and this you must watch carefully. Avoid shooting when your subject is moving even slightly.

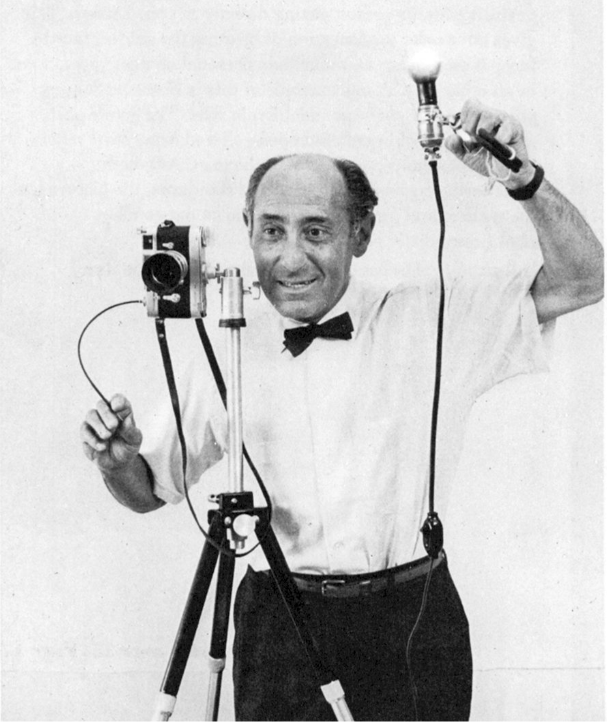
I like directional light that is dramatic but not too contrasty. I watch my subject–you, as you talk and turn your head. I note how the light falls on your face, what shadows it makes, what wrinkles it picks up. When I'm ready to shoot, I can use this knowledge to get around improper lighting. For example, I might suggest that you turn your head thus and so, keep your chin up, look in that direction.

I seldom use flash or flood. It makes it more difficult to get a natural effect, and is clumsy to haul around on a fast-moving picture-story assignment. Instead, I rely on a medium-fast or high-speed film [depending on the lighting conditions] and a relatively slow shutter speed and large aperture. However, if the light is very poor, I may bounce a photoflood off the ceiling or wall [see below].

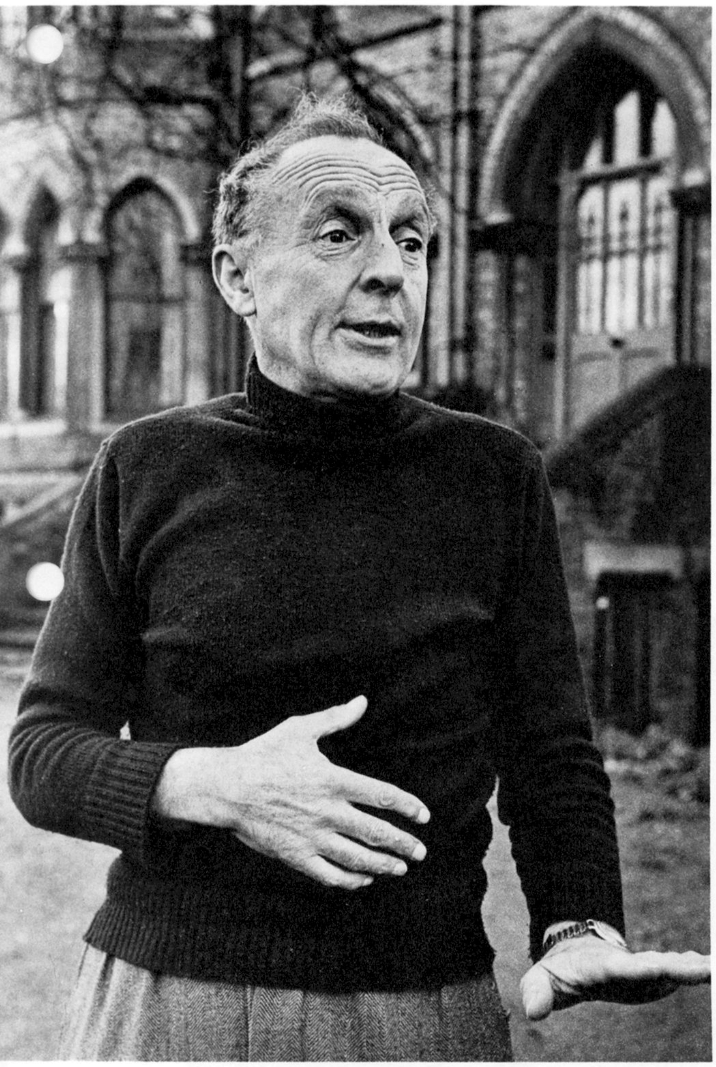
Be considerate

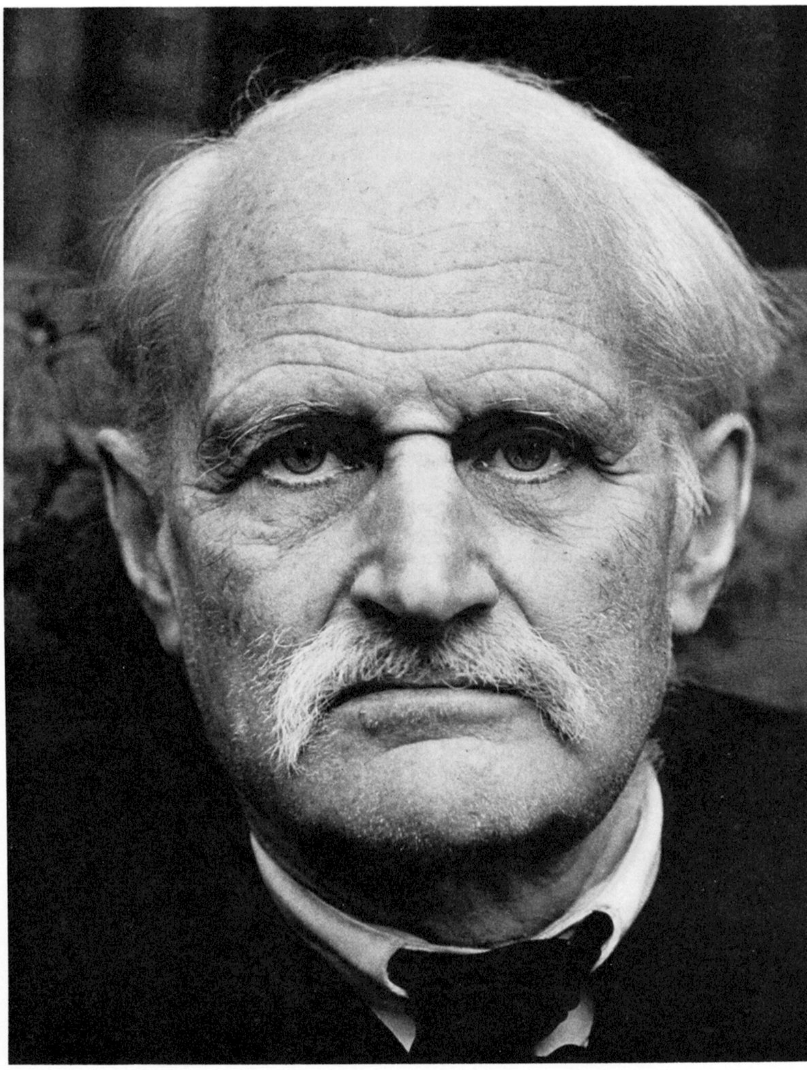
Don't expect subjects to repeat their actions indefinitely. Get your pictures as soon as possible. And don't order your subjects around. *Suggest* actions to them, so that what they do will come naturally.

Keep your subject's welfare in mind, too. For instance, when photographing politicians who have drinks in their hands, I always suggest they put them down somewhere, outside the picture area. It's the small thoughtfulnesses you display that will make the subject even more cooperative next time you need him. And, remember, you are responsible for what is printed. Don't blame the editor for an unflattering picture. You're in command. What you *don't* shoot won't appear.



My working equipment for an editorial portrait is simple and efficient. My 35-mm camera is sometimes hand-held for greater mobility or mounted on a sturdy tripod, as shown here. Even with the camera on a tripod, a cable release gives me some freedom to move around and engage the subject's attention, then shoot quickly when pose and expression are right. Although I prefer available-light shooting, I may use supplementary artificial light to soften harsh shadows or open up dark areas of detail important to the picture. Often my choice is the small mushroom-shaped photoflood shown here. Bouncing this light off the ceiling or wall provides a soft, diffused light that is flattering to most portrait subjects.





Vary your approach

In shooting photojournalistic portraits, be prepared to adapt your approach to the circumstances. For example, compare these two portraits. Both were shot as part of a series of photographs I took of distinguished Britons. In both cases I made appointments in advance, promising to use only a few minutes of my subjects' time, and I photographed them as I found them in their normal surroundings. But I employed different methods–methods I could not have worked out in advance.

My meeting with novelist Joyce Cary [*left*] took place on an overcast day when the soft light was ideal for outdoor portraiture. I asked Cary to go outside, then engaged him in a lively discussion. I used my camera hand-held so I would have freedom to quickly change camera distance and angle. A medium close, low-angle shot with a normal lens gave me the result you see here, with emphasis on the writer's expressive hands as well as his face. The picture has captured the subject's dynamic, intense personality.

When I visited historian G. M. Trevelyan [*right*] in his home, I used a very different approach. What was called for, I thought, was a quiet, studious portrait that would reflect the subject's scholarly nature. Shooting indoors, with Trevelyan seated, I decided to bounce light from a small photoflood off the ceiling because the room was rather dim. I used my camera on a tripod and a long [135-mm] lens to take this serious, straightforward head shot.
[Courtesy *Life* magazine, ©Time, Inc.]

How to shoot a personality picture story

Among the most interesting types of picture stories is the one that's based on a personality. You might think of it as an "expanded" portrait, using a number of photographs to tell a more varied and richly detailed story about the subject than just a single portrait or even a picture sequence can do. When well photographed and edited, this type of picture story gives a magazine reader a sense that he's actually met the subject and learned quite a bit about him at first hand.

A good example of what we mean is the picture story that Eisenstaedt did of movie actress Sophia Loren, from which these photographs were selected. However, the personality needn't be someone famous to make a good story. A small-town businessman, a suburban housewife, a student, a farmer, a lumberjack–almost any human being in any occupation can be the subject of an effective picture story if you can capture him alive on film and show aspects of his life that readers will find interesting.

Usually, a thorough picture coverage of a personality must be set up in advance, either by the photographer or the editor. Arrangements must be made to spend considerable time with the subject–a day, perhaps, or even several days or weeks. Careful planning can be the key to success, so let's examine ways and means to do it.

Planning your coverage

Of course, you should brief yourself in detail about the person you're going to photograph. This means reading any background material you can find–biographical listings in *Who's Who* and similar publications, newspaper stories, magazine articles, books by or about the person, etc. Also talk to his friends, relatives, business associates, neighbors, or any other people who know him well in one way or another. Try to find answers to questions like these: What kind of person is he? Why is he important or influential in his job, profession, and community? What is his education? What are his hobbies and interests?

Look for specific, human details that will make your subject come alive through pictures. For example, suppose your subject is the mayor of the town. You discover that he is an antique car enthusiast. Then you might plan to include some shots of him looking under the hood or sitting behind the wheel of his car.

Finding an angle

Most magazine picture stories must have an angle. This simply means that they need to have a point of view. You have to select and emphasize certain aspects of the subject's character and personality–for example, the tension and long hours in the life of a surgeon or the serious, intellectual side of a famous comedian. You may cover other aspects of the person's life, too. But don't try to tell *everything* about him, even in an extensive picture story. Instead, focus on the facets of your subject's life that will mean the most to the people who will see your story. Try to find something fresh and interesting to say through your pictures.

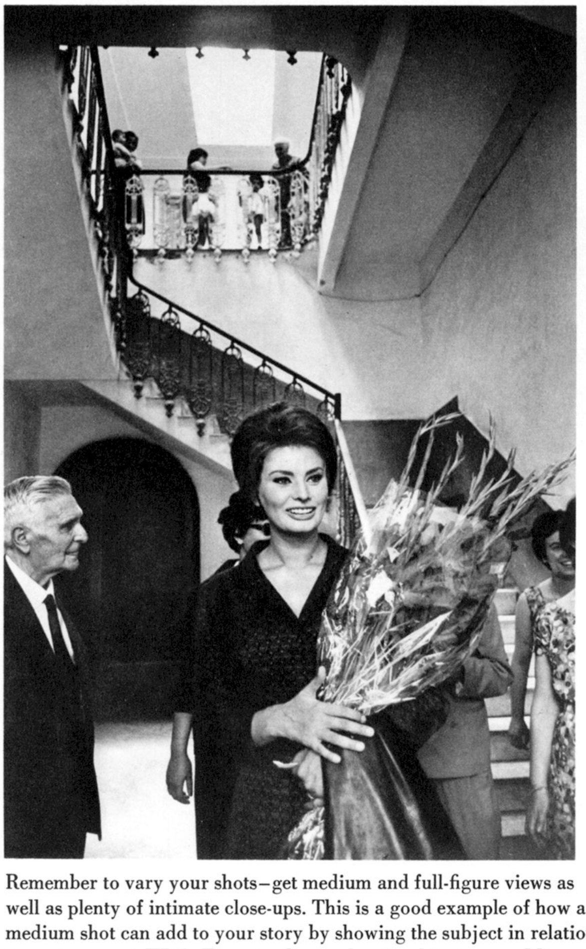
If you're working on an assignment, the editor may have strong ideas about the angle the story should have. On the other hand, it may be up to you to decide what's unusual and significant about the subject. In either case you need to have a plan, and avoid aimless, random shooting that will only waste your subject's time and your own.

A rough shooting script can be helpful. Just a listing of key shots as a reminder should be enough. If you've done your research on the subject properly, you shouldn't need an elaborate script. In fact, too detailed a script may limit you, causing you to miss the unexpected views that can provide your best pictures. Remember the advice we gave about staying alert and flexible on the job. At the same time, be sure you do follow the editor's instructions and get any specific shots he asks for.

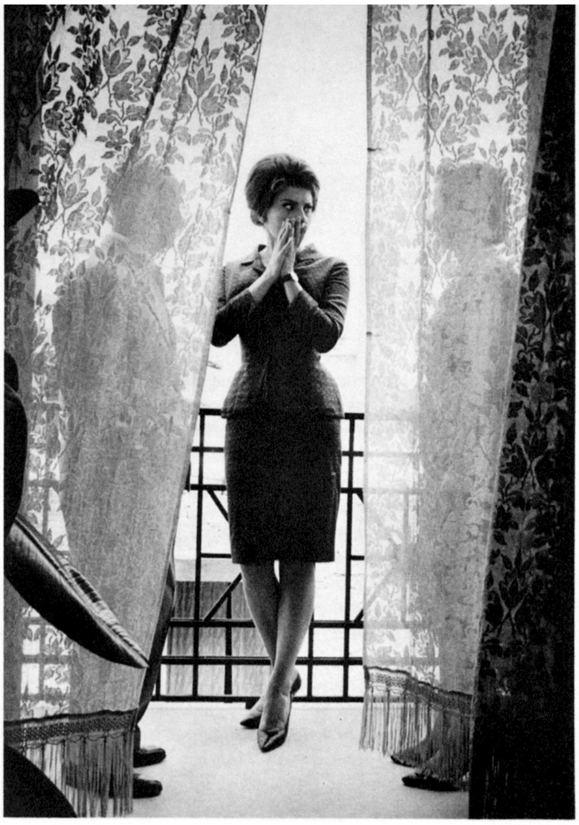
Before you begin shooting, scout the premises and look for good locations, backgrounds, and props. Notice the lighting in various locations, too. What you see can suggest good picture ideas. Be sure you bring all the equipment you'll need and an *ample* supply of film. A basic photojournalistic kit such as we described at the beginning of this lesson should be adequate for most personality stories. If lighting is likely to be poor, bring along a small portable flash unit and a photoflood or two in clamp-on holders.

Most personality picture stories require a certain amount of direction on the photographer's part. But try to avoid a staged, posed look. For example, you might suggest to your subject that you'd like some pictures of him working in his garden. But once a location has been chosen and a situation set up, let the action unfold by itself. Get your subject absorbed in doing something by himself or with other people and then begin to work as unobtrusively as possible.

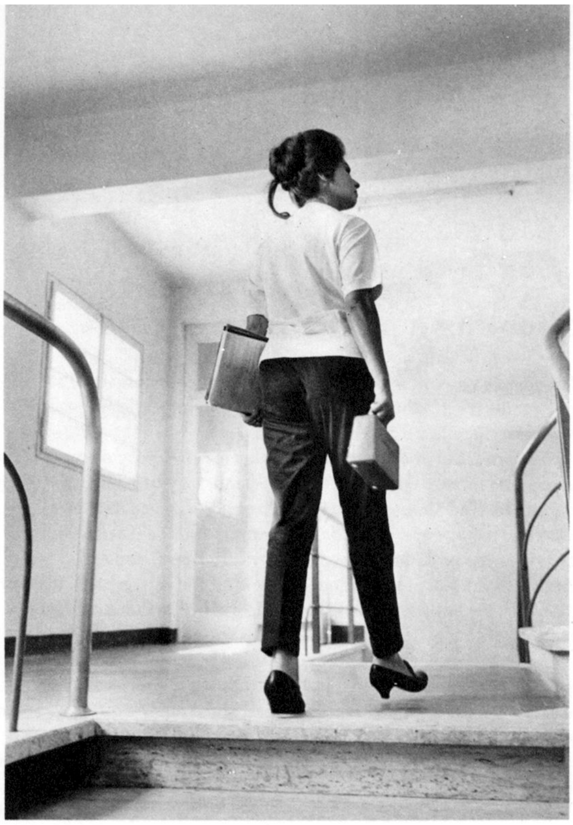
For additional pointers on shooting a personality picture story, see the accompanying illustrations and captions. Eisenstaedt visited Miss Loren several times over a period of weeks while she was on location making a motion picture in Italy. His goal was to show her, not as a glamorous star, but as a warm and vital woman. You can apply the techniques he used here to almost any personality picture story you might shoot.



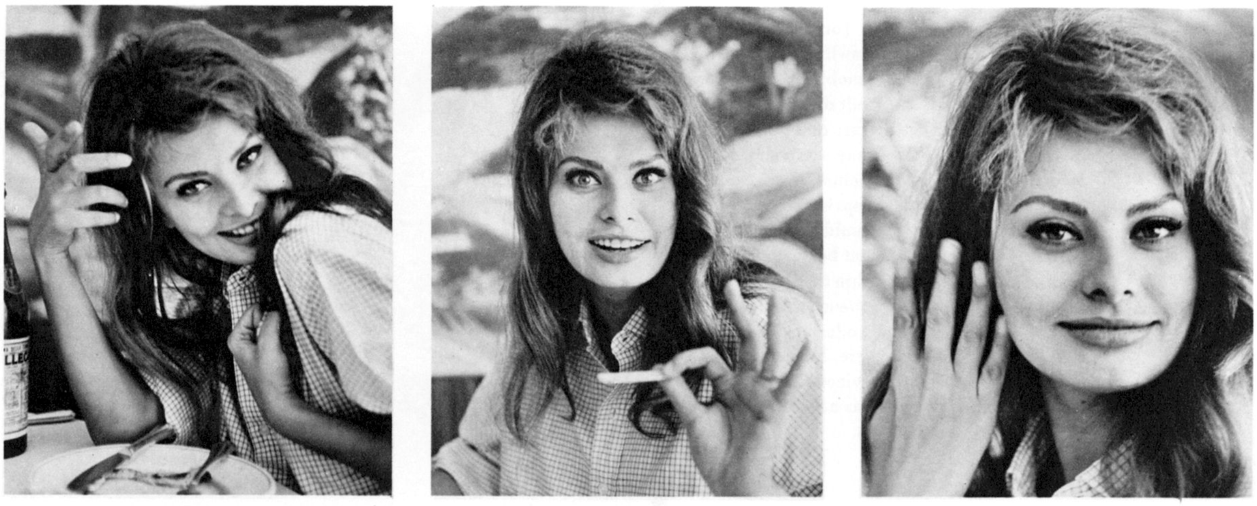
Remember to vary your shots–get medium and full-figure views as well as plenty of intimate close-ups. This is a good example of how a medium shot can add to your story by showing the subject in relation to environment. While Eisenstaedt was shooting his story on Miss Loren, she visited her home village near Naples. The photographer accompanied her, and caught this charming moment after she had just received a bouquet of flowers from neighbors, in the hallway of the house where she was born. Notice Eisenstaedt's choice of angle. Miss Loren dominates the scene because of her central foreground position and because of the strong lines of the stairway that lead to her figure, yet there is enough detail to give us the feeling of the spacious South Italian house.



"As soon as you enter an unfamiliar place, start looking for unusual locations and backgrounds that will help tell your story in an interesting way," Eisenstaedt advises. This balcony of Miss Loren's birthplace, with the light shining through the long lace curtains, intrigued Eisenstaedt. Wanting to make a picture that would suggest the family influences on the actress's life, he asked her and an aunt and uncle to step out on the balcony and carry on a conversation. After he had them in approximately the position he wanted, he shot Miss Loren's naturally animated gesture without giving further directions.



To show the informality of a working day in the life of the actress, the photographer was on hand when she reported for rehearsal early in the morning with her makeup kit and script. The low camera angle and rear view, as if we were following her up the stairs, give a feeling of authenticity, of being on the scene, that a more conventional head-on view might lack. Notice, too, that the photographer caught her with one foot raised, imparting a feeling of motion. Try to find fresh, unexpected ways of showing your subject. The first, most obvious view that comes to mind may not be the best one.



Get a good variety of poses and expressions. The total number of pictures you shoot in doing a picture story may be many more than finally appear in print. For example, this informal sequence shows just a few of the lively close-ups that Eisenstaedt made while having a spirited conversation with Miss Loren at lunch on the set. [Remember, the photographer's goal was to give an intimate impression of Miss Loren as a person, not to glamorize her as a star.] Using a moderately long lens, he caught the animated expressions you see in the first two shots. Then he switched to a longer lens for an even closer view of her face and got the lovely expression of the third picture. In the strict sense these are not "candid" pictures since Miss Loren was quite aware that she was being photographed. But if you can establish a relaxed, friendly relationship and get your subject involved in conversation, as Eisenstaedt did here, you usually can end up with spontaneous-looking pictures.

[All photographs courtesy *Life* magazine, ©Time, Inc.]

Shooting a picture essay

It's not always easy to tell a picture "essay" from a picture "story"—in fact, the term "story" is often applied to both. Strictly speaking, however, there is a difference. A picture story has continuity—it is a logical progression of pictures that tell a specific story or report on an event. The picture essay, on the other hand, may be much less tightly organized. The pictures are related to each other because *they illustrate aspects of a common theme* rather than a specific event. Spring in the park, how superhighways are transforming the American landscape, a summer resort after the season ends, the new look in office buildings—these are typical subjects that might lend themselves to a picture essay.

A picture essay that goes beyond superficial seeing and digs deep into the subject is likely to take time to shoot. Usually you must saturate yourself with your subject and make many exposures before you can produce a well-rounded picture essay. This does not mean random shooting. Each picture should be taken for a purpose. Make it say something that adds to the viewer's understanding or pleasure.

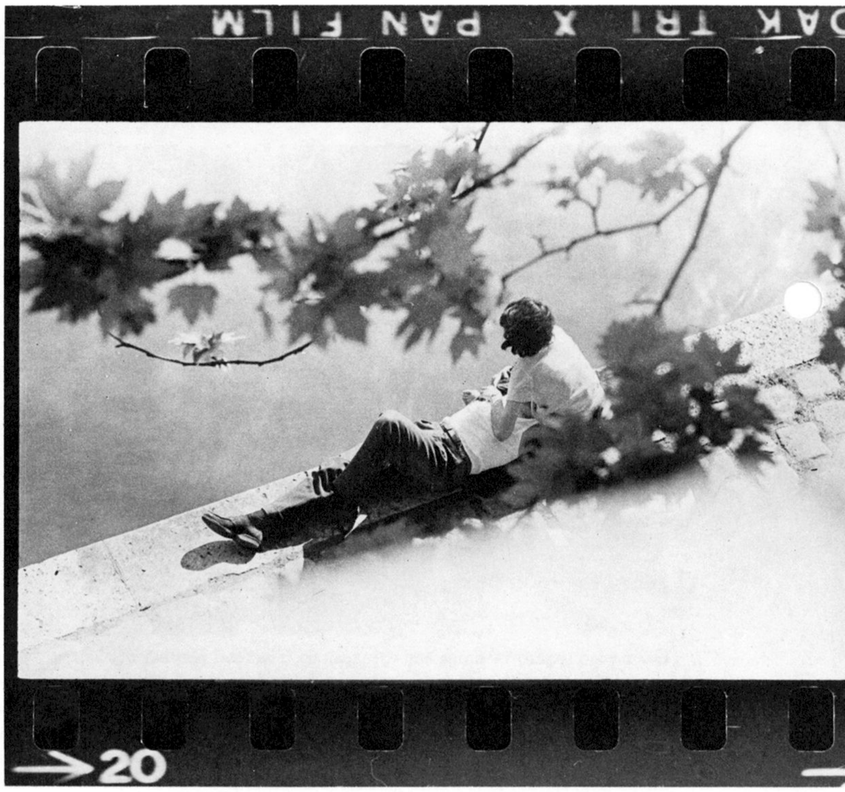
You may not know just what approach to take to your subject until you arrive on the scene, observe the flow of people and events, and begin to get the feel of the place. Naturally, if you're working on an assignment for a publication, your first step must be to discuss with the editor the point of view he is most interested in. Often he won't spell this out in detail, but will allow you latitude to adapt to circumstances as you find them. He may even simply suggest that you capture the mood and atmosphere of a place, or give him your impression of what you see.

That was the kind of general go-ahead that Eisenstaedt received from the editors of *Life International* when they asked him to shoot a photographic essay on Paris for an issue devoted to European travel. He decided to roam the city's streets and catch the unique characteristics of its life as he saw them, telling his story primarily in terms of people.

The illustrations on this and the following pages have been selected from hundreds of exposures Eisenstaedt made during many days and nights of shooting. We've included pairs and series of photographs of the same subject and explained the photographer's thinking as he composed each picture and then moved on quickly to shoot a different view that might tell the story better. The problems he encountered and the methods of handling them that he demonstrates can help you greatly in working out picture essays of your own.

Quickly explore viewpoint, lighting, and composition

In shooting a picture essay [or picture story], you often must act swiftly. Learn to make the most of a small, mobile, rapid-firing camera, as Eisenstaedt did in these photographs. One key picture that he knew he wanted for his Paris essay was a shot of lovers on the bank of the Seine. He strolled along the river one bright spring day, looking for couples who would make a good picture. On the embankment below him he noticed two lovers and within the space of a few moments he shot a sequence with his 35-mm camera. We've reproduced a number of these shots full-frame here. Notice the quick changes he made in viewpoint, composition, and lighting as he sought the most effective arrangement.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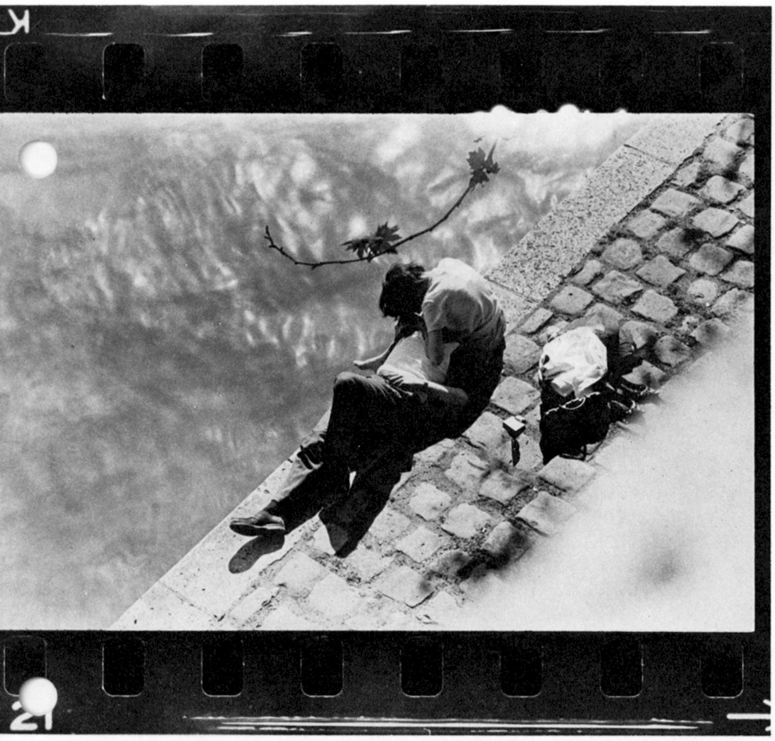
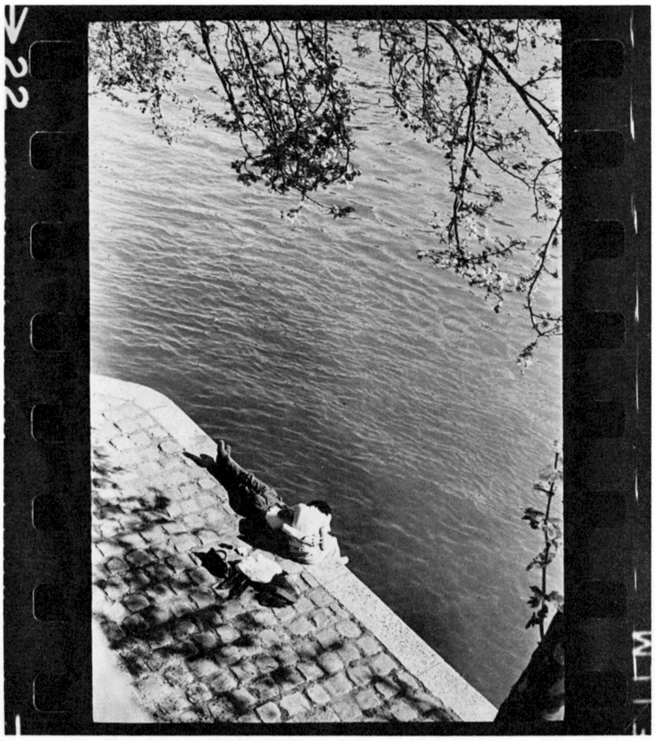
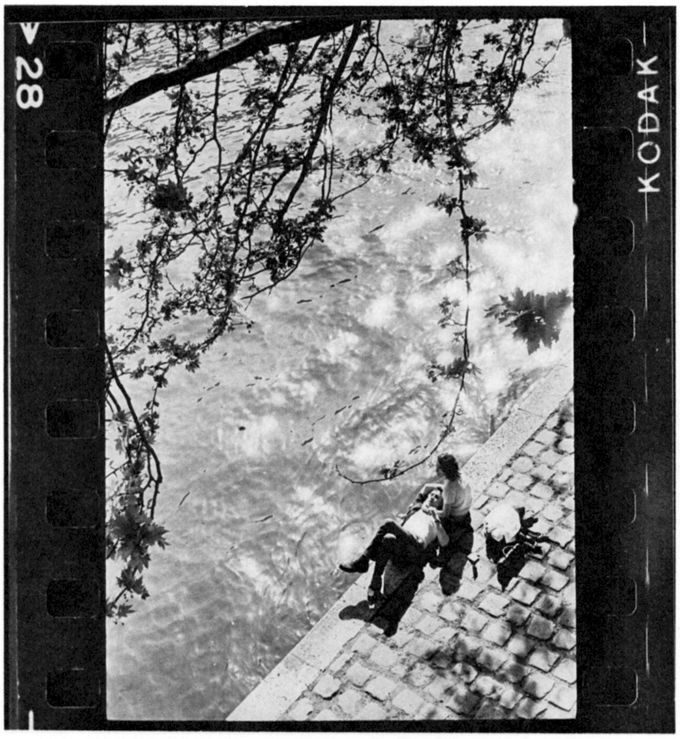
1 When a trained photojournalist sees a subject that may make a good picture, he instantly takes a "covering" shot, as Eisenstaedt did here, in case the situation should change. However, he realized almost as he shot that the branches were obscuring the couple, and part of the embankment was cutting across the lower part of the picture, causing a distracting blur.



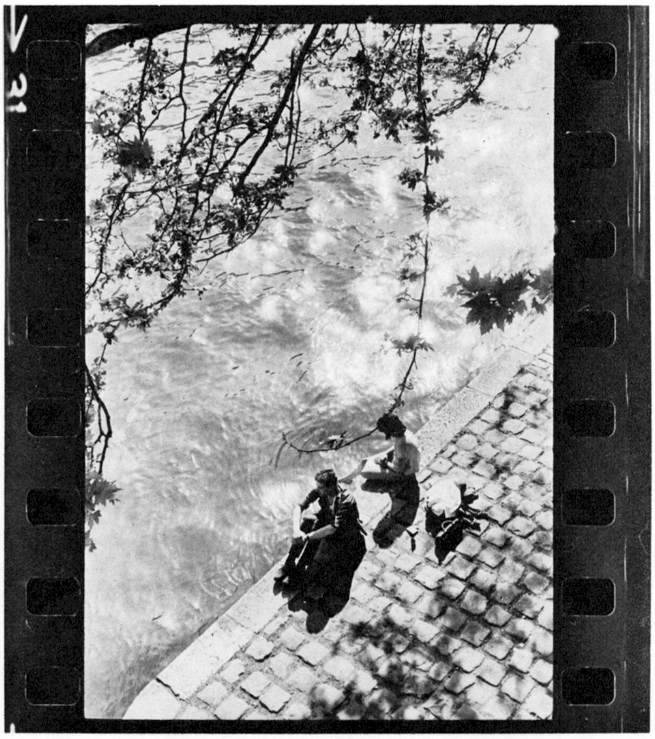
2 Quickly moving a few feet to his left and changing his camera angle gave him this better, less obstructed view. The edge of paved walkway is at a more interesting, dynamic angle now, and he has caught the couple in the midst of a kiss. The couple didn't notice him, and he found he had time to try some more variations.



3 Moving to the right, he shot a vertical to include tree branches with spring leaves. This detail helps make a more pastoral, romantic picture and say "lovers and springtime" more vividly, but the photographer still was not satisfied. He felt the lighting on the water was dull. He moved to the left again so he could shoot *into* the light.



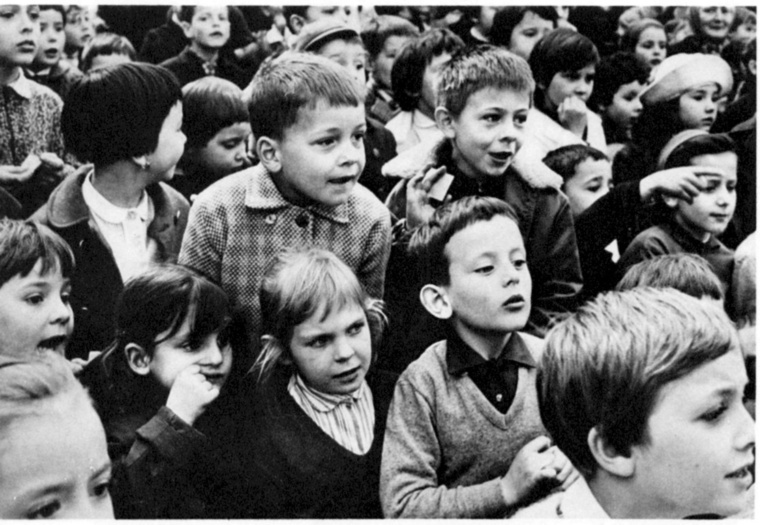
4 The photographer's new viewpoint caught the dazzling sparkle of sunlight on the water and gave him a more graceful design of leaves and branches. See how much livelier this picture is than the previous one, and how much more strongly it conveys the quality of a bright spring day. Moreover, for the first time we can see the faces of the couple. They are individuals rather than symbols.



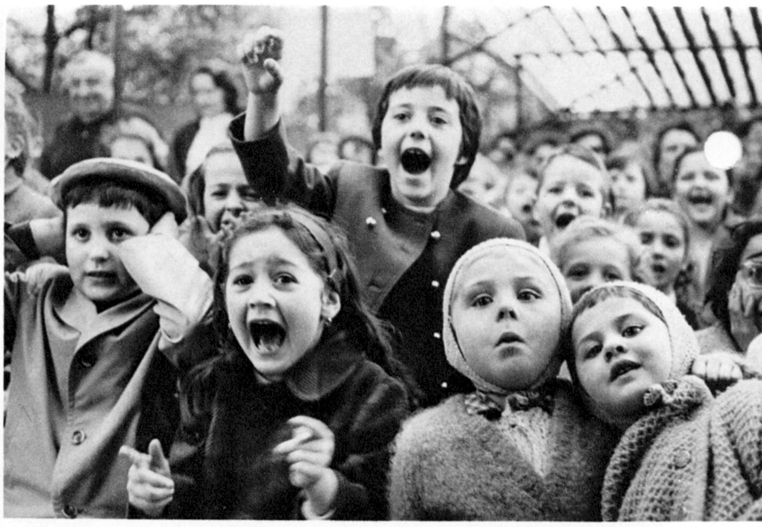
5 In another instant the man sat up and the scene lost its point. The two people are apparently indifferent to each other, with each looking in a different direction. The picture no longer says "lovers," and Eisenstaedt stopped shooting.
[All photographs courtesy *Life* magazine, ©Time, Inc.]

Catch candid actions and expressions

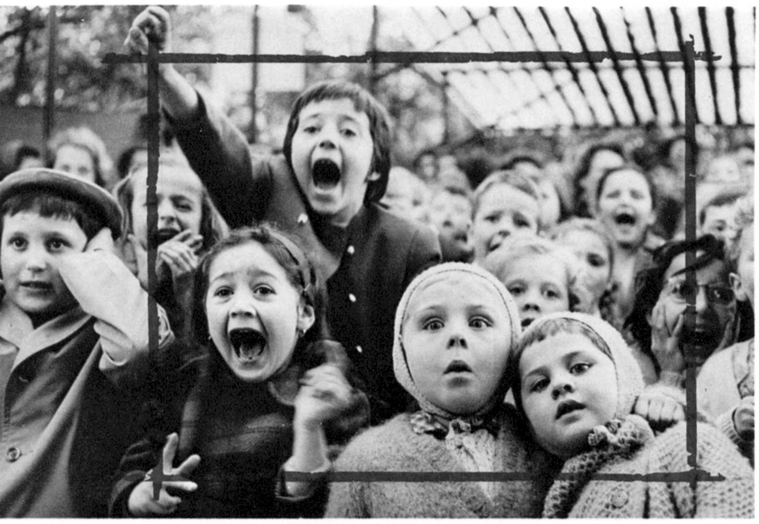
For the most part, Eisenstaedt concentrated on people in his picture essay on Paris. Children were a logical subject, so he looked for interesting situations involving them as he walked about the city. Finding a group of youngsters watching an outdoor puppet show, he moved in with his 35-mm camera and began to take pictures. Because the children were so absorbed in the puppets, it was easy for him to get spontaneous expressions. But it required a number of shots to find the most effective angle and catch the right moment. To show how he solved the problem, here are three frames from the many pictures he took.



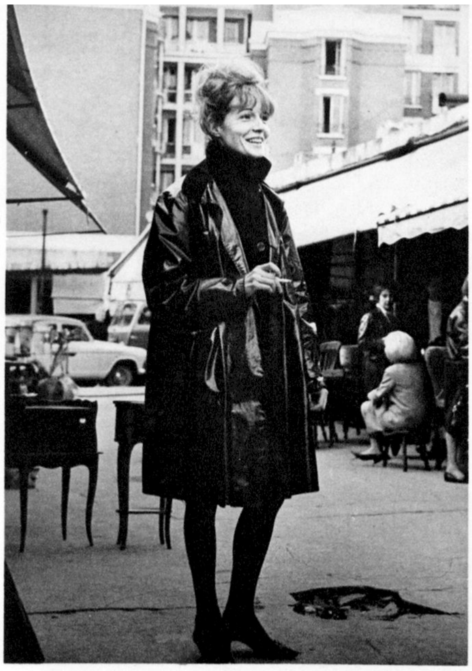
1 Good: This is an appealing shot that clearly shows the reaction of the children to the puppet show. Eisenstaedt shot it from the side, at an angle that revealed the varied expressions on the faces. But he felt it lacked impact because the children are looking away from the camera.

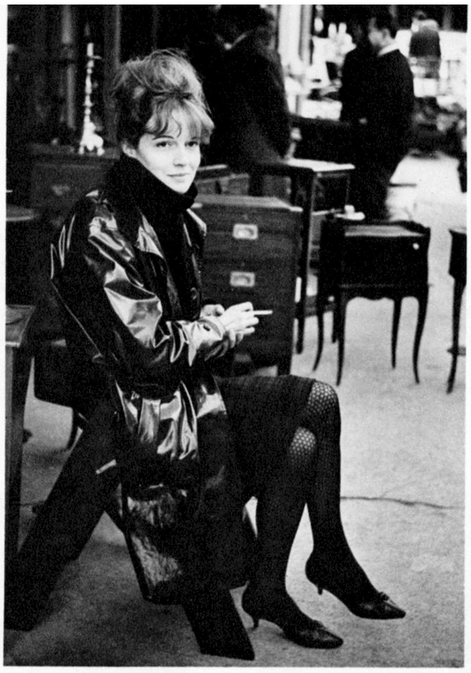


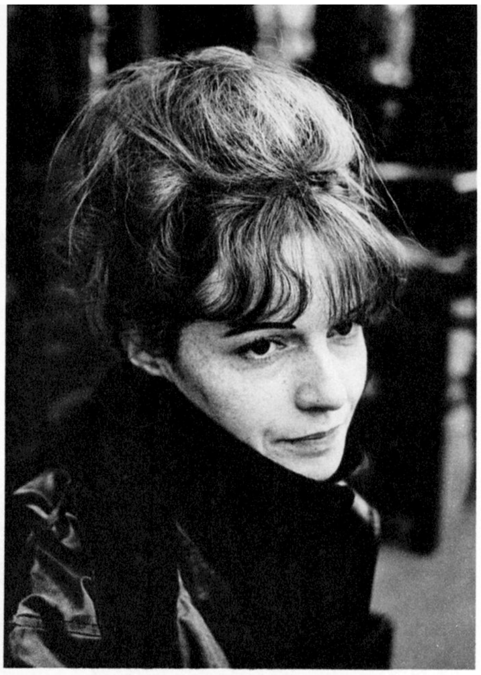
2 Better: By moving directly in front of the puppet stage and crouching down so as not to block the children's view, Eisenstaedt was able to show them full face. See how much simpler and stronger this picture is. Our attention is focused on just a few individuals in the front row, and we seem to be right in the middle of things.



3 Best: Eisenstaedt shot a number of pictures very rapidly, trying to catch the expressions of delight, fear, and apprehension at their peak. This shot was taken just a moment after the previous one. The difference between the two is slight but important. Notice the stronger emotion on the face of the girl standing in the background, and the more dynamic gesture with her arm outstretched. Cropped as indicated, this frame was used across a two-page spread in the magazine.

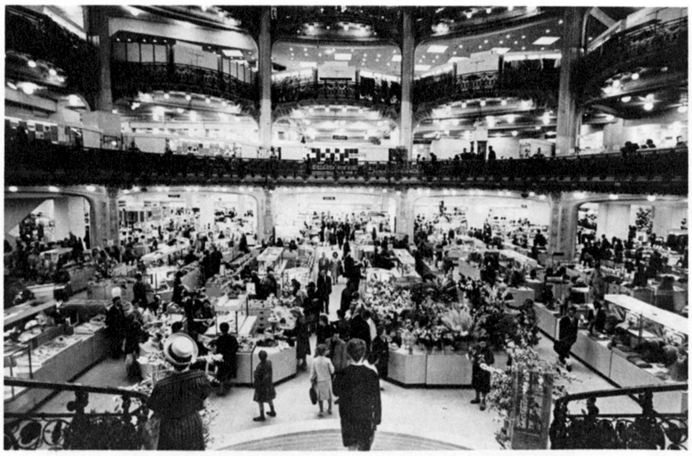


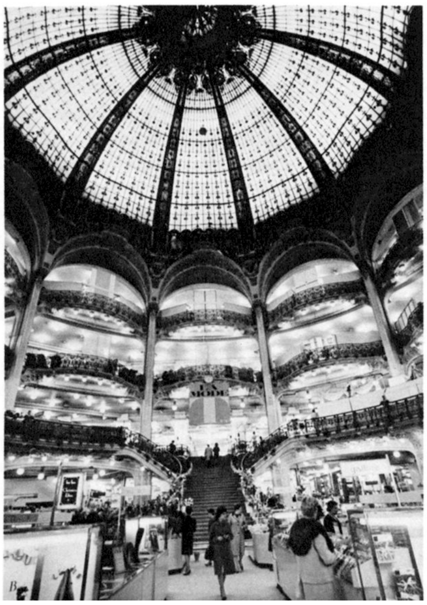




Move in on your subject: When he finds a subject, Eisenstaedt usually takes a progression of pictures, often starting with a long or medium shot and ending with a close-up. If you have the opportunity, this is a sound procedure to follow. It gives you or the picture editor a good choice of alternates.

See what Eisenstaedt did in these three pictures. In his search for interesting Parisians, he happened upon this attractive young lady outside an antique shop in the Swiss market section of the city. After chatting with her to get her cooperation, he moved back for a full-figure view from a slightly low angle. This medium shot included details such as awnings and pieces of furniture that suggest an open-air market. Then he asked his subject to sit down and photographed her from a slightly closer distance and a higher angle. [The magazine used this one full-page.] For the third shot he switched from a 35-mm to a 90-mm lens and took a close-up. The pictures were shot on an overcast day. For medium and close-up shots of people, soft lighting often is best since it allows you to shoot from almost any angle without getting harsh shadows.





Don't overlook long shots: We've emphasized the importance of medium shots and close-ups in any photojournalistic coverage. However, do keep your eyes open for good long shots, too. They can provide a welcome change of pace, contrasting with your closer views and making them even more effective.

In doing his Paris essay Eisenstaedt visited a number of stores with the idea of showing the habits of Parisian shoppers. One large department store particularly impressed him with its space and elegance, and he decided to make some long shots of it. He chose a very wide-angle 21-mm lens to increase the feeling of great space.

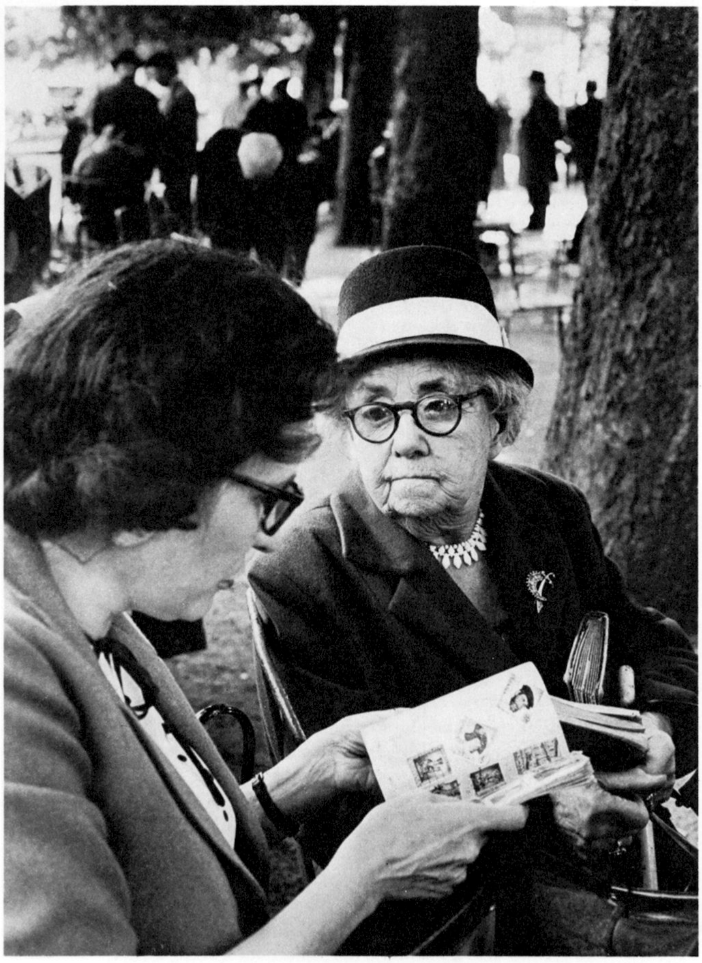
For the horizontal picture he stood on the steps leading to the mezzanine to get a broad view of the main floor. With a fast film he could make an available-light exposure of 1/30 second at *f*/4. The glitter of lights and the crowded counters convey the atmosphere of the store, but he felt this view lacked the feeling of immense size that had impressed him.

To get this effect, he turned his camera for a vertical shot, again using the 21-mm lens. By tilting the camera up slightly, he was able to show the soaring arches and the ornate dome high overhead. When you tilt a camera—especially one with a wide-angle lens—you introduce perspective distortion. Notice, for instance, how the pillars seem to converge here. This adds to the feeling of vastness and height. [In the lesson on architectural photography we show you how to avoid this effect when it is undesirable.]

[All photographs courtesy *Life* magazine, ©Time, Inc.]

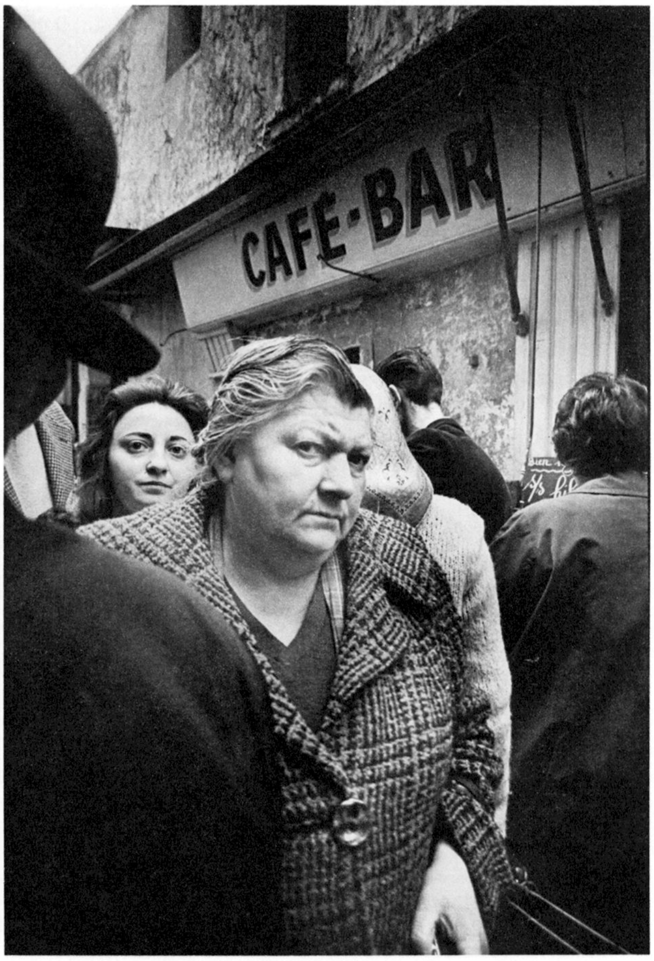
Try these candid techniques

The majority of the photographs Eisenstaedt shot for his Paris essay were candids, because he wanted a spontaneous "inside" coverage of the city and its inhabitants. Getting good candid shots in the strict sense of the word–that is, without the subject knowing you're taking his picture–is partly a matter of luck, but it's also a matter of skill. As a photojournalist, it's important for you to develop this skill so you can take advantage of the opportunities when they come along. We discussed some basic methods for taking candid pictures in the lesson on scenic and travel photography. Now let's see some of the refinements of this fascinating kind of shooting.



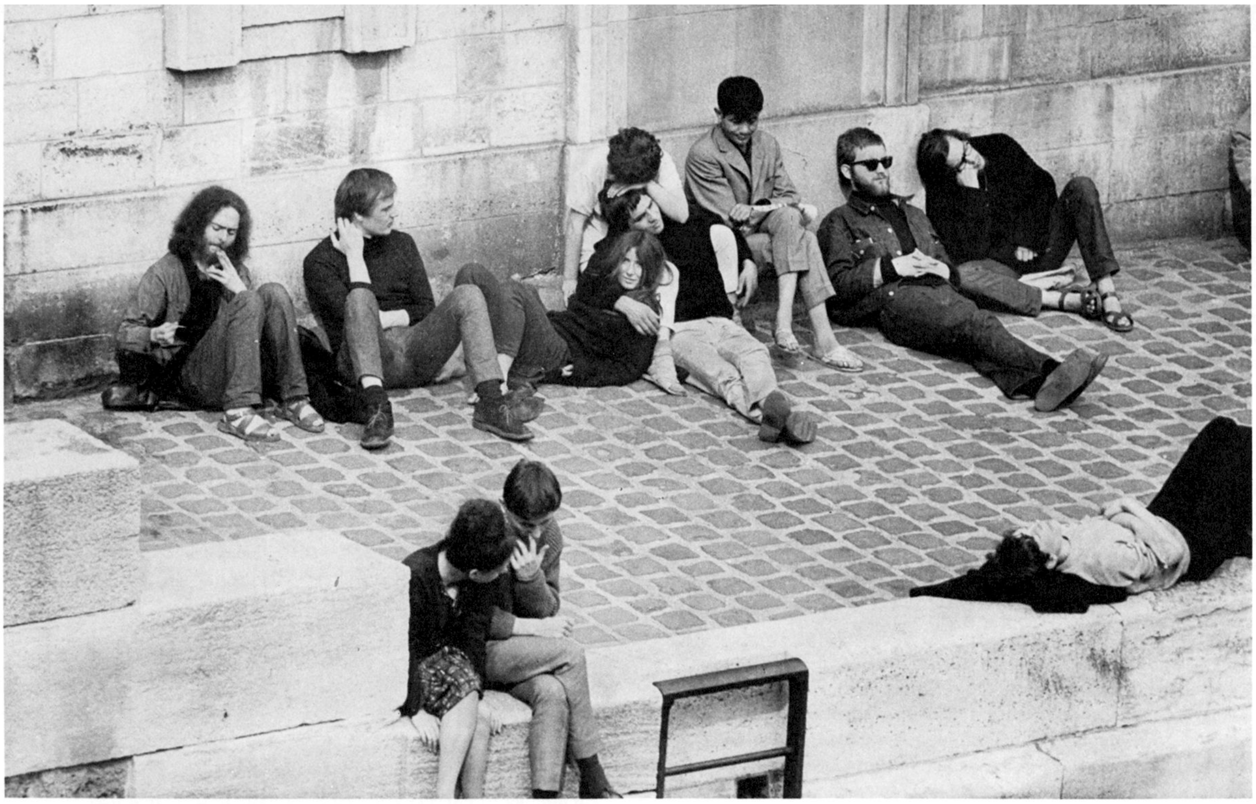
Candids should tell a story: Shooting candid, unposed pictures is pointless unless *your pictures say something*. They should reveal a personality, an emotion, a relationship, a situation. They should add to your picture coverage and inform, move, or entertain the viewer.

This photograph is a case in point. Eisenstaedt took it on an avenue in Paris where stamp collectors gather to buy and sell. He shot from a high enough angle to show clearly that one woman is holding a book of stamps–a detail essential to our understanding of the situation. He made the woman at right–obviously the seller–his center of interest. By focusing sharply on her and photographing her head-on he calls attention to her intent expression as she studies her customer, perhaps deciding how much to charge. This tightly composed scene is no random snapshot but a little human drama, made clear to us because the photographer chose a good story-telling angle and shot at just the right instant.

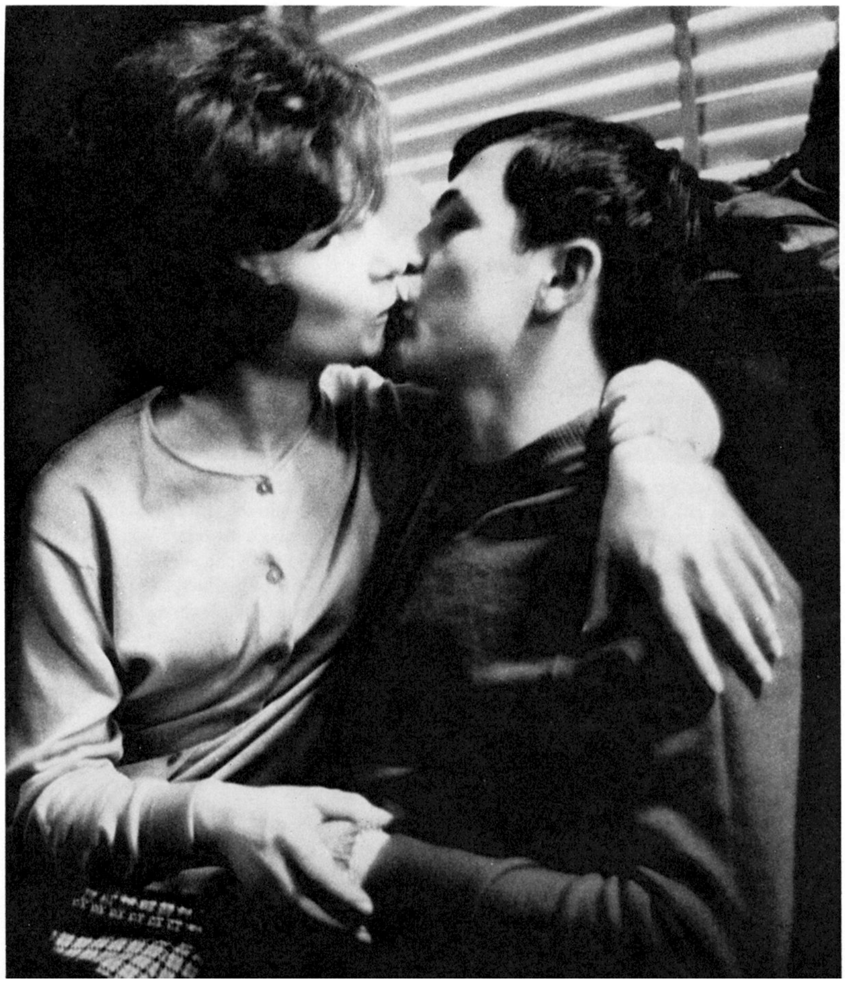


Shoot wide-angle close-ups: When you're taking candid close-ups in a public place, a wide-angle lens often is your best choice because of the broad view and great depth of field it gives. However, you are bound to encounter people who resent being photographed. Eisenstaedt ran into this situation while photographing in an open-air market in Paris–another characteristic scene he wanted to include in his essay. To cope with the problem he resorted to one of the methods of candid shooting shown earlier in this lesson. First, he attached a very wide-angle [21-mm] lens to his camera to widen his field of view. Next, he preset the camera for a depth of field ranging from three feet to infinity. With the camera hanging from a neck strap close to his chest and partially concealed by his coat, he moved around, shooting whenever he saw an interesting subject. Since he sometimes had to turn quickly to get the view he wanted, he used high-speed film and a shutter speed of 1/250 second to minimize blur due to camera movement.

Often he was successful in escaping detection–but in this case he was not. Eisenstaedt shot anyway, and the woman's suspicious expression contributed to the interest of the picture.



Use an extra-long lens: If you're self-conscious about taking pictures of strangers or don't want to be observed, the "reach" of an extra-long lens sometimes is the best answer to your problem. With a 200-, 280-, 300-, or even 400-mm lens on a 35-mm camera, you can get intimate glimpses of people who are not even aware they're being photographed. This shot of students lounging on the left bank of the Seine is a good example. The photographer saw them from a distance as he was crossing a bridge in search of interesting pictures. He quickly put a 200-mm lens on his camera and began to shoot, steadying his camera by bracing it on the railing of the bridge. Since the figures were strung out lengthwise, he chose a horizontal view and included enough of the wall and foreground to suggest the setting. The students shifted position, talked, dozed, and wandered on and off the "set," giving him a constantly changing arrangement of figures. This is one of the many frames he exposed–an amusing candid view of a characteristic part of Parisian life.



Use a fast lens and dim available light: One advantage of candid shooting by available light, especially dim available light, is that most people don't expect to find a photographer working under these conditions–which gives you a better chance of taking pictures unobtrusively.

When night closed in on Paris, Eisenstaedt kept shooting. Using a camera with a fast [*f*/1.4] lens and high-speed film, he visited nightclubs and dance halls, and shot many good candids, including this one. His hand-held exposures were about one-thirtieth second, on the average.

In these situations, it's best to leave your gadget bag and other telltale equipment behind and carry just one camera. Dress like an ordinary tourist and work quietly and casually. "If you blend in with the others, they'll soon accept your presence and forget you're carrying a camera," Eisenstaedt says.

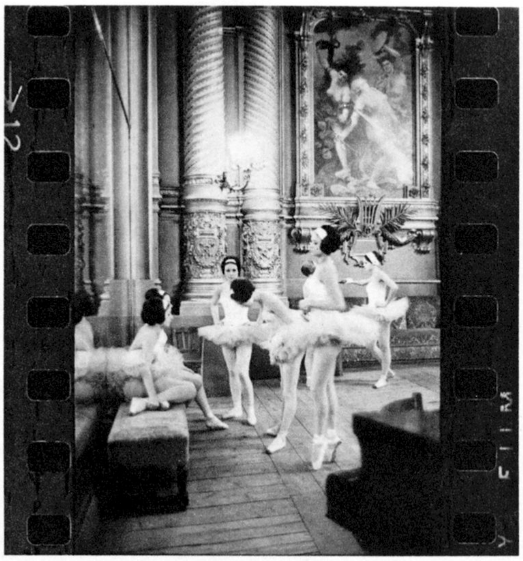
[All photographs courtesy *Life* magazine, ©Time, Inc.]

How a good picture 'builds'

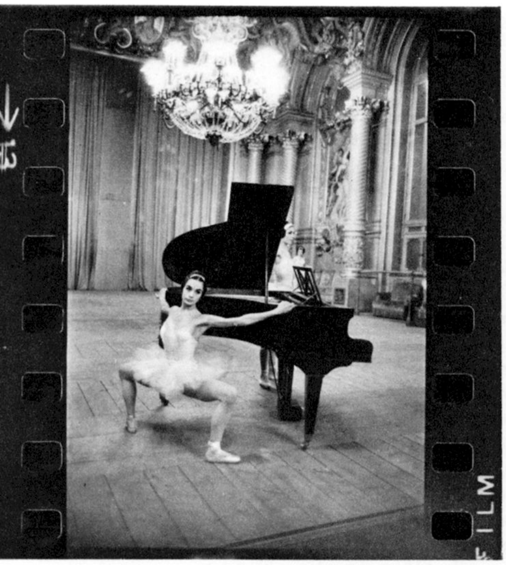
The fluid, fast-moving, intuitive kind of shooting so often required by photojournalism may seem strange to you at first–particularly if you are accustomed to the more studied, deliberate methods of scenic photography, posed portraiture, or other studio work. However, if you learn what to look for, and develop your ability to handle your camera with speed and ease, you should have no trouble getting good results.

This selection of photographs from Eisenstaedt's Paris essay typifies the kind of thinking, seeing, and shooting that is basic to photojournalism. The pictures are worth your careful study for the insight they give into the way an outstanding photojournalist works –and as a guide to developing your own approach. We've enlarged entire frames so you can see exactly what Eisenstaedt saw in the viewfinder of his 35-mm rangefinder camera as he explored his subject. Notice, in particular, how the pictures "built" to the climactic, most effective shot as the photographer quickly adjusted and refined his seeing.

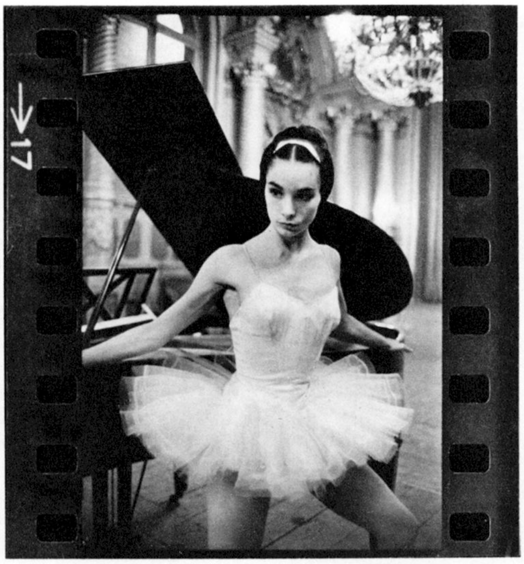
These photographs were made during a half-hour allotted to Eisenstaedt at the ballet school of the Paris Opera. He had photographed the graceful student dancers at this school in a famous picture essay taken many years before, and wanted to revisit the place for a fresh look. When the woman in charge asked him what the dancers should do, he said, "Just tell them to go on practicing as if I weren't here." Posing the pictures might have cost him the realism and spontaneity he wanted. Instead, he planned to rely on the indirect controls of camera viewpoint and timing, and to shoot by available light only.



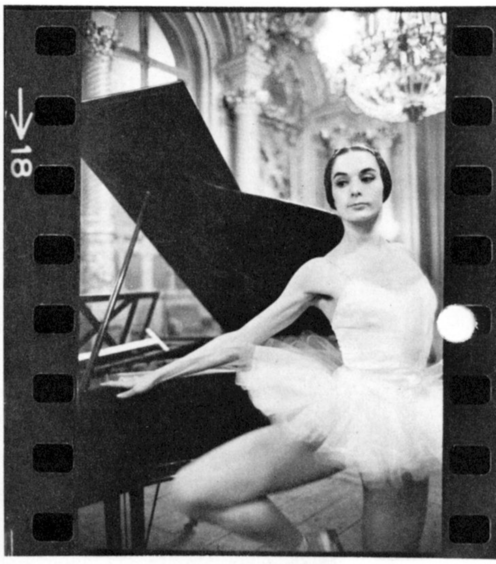
Eisenstaedt began, as he usually does, by taking a medium long shot that established the location. He chose an angle that showed a number of dancers grouped informally in front of a wall mirror, and that played up the rich neoclassical setting–the ornate pillars, wall lamp, and painting of dancing figures in the background. It's always a good idea to cover yourself by making an overall picture like this as soon as you can.



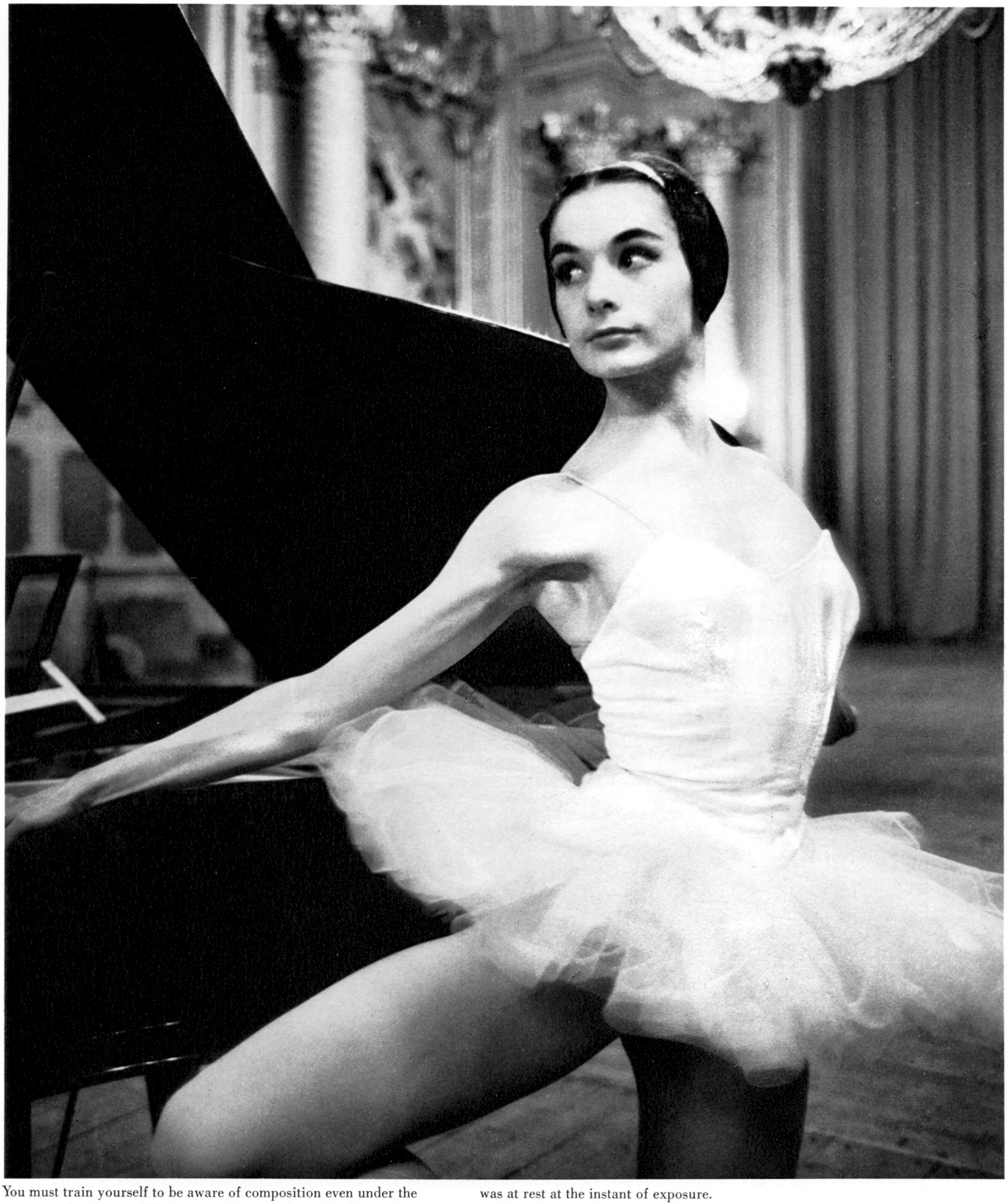
Eisenstaedt looked around and noticed one dancer practicing by herself. He immediately recognized the possibility of a picture that would symbolize the ballet school in terms of a single performer. From here on, he decided to concentrate on this one lovely girl. His first shot, from a medium distance, includes the entire piano and an elaborate chandelier. The lighting and details convey the atmosphere of the place, but Eisenstaedt felt the figure was too small and her pose was more athletic than graceful.



The photographer quickly moved closer, to increase the importance of the girl. She changed position and he followed her, selecting an angle that would utilize the piano lid as part of the background. See how its dark shape sharply outlines her face and figure. This view also includes just enough of the background to suggest the setting. The available-light exposure was 1/30 second at *f*/2.8–giving relatively shallow depth of field at this focusing distance with a 35-mm lens. However, selective focus worked to the picture's advantage by softening the background and making the girl stand out sharply.



The girl struck a stylized, graceful pose, and the photographer changed his camera angle very slightly so that the curve of the piano lid continues the line of her body. The two shapes –dancer and piano–are related in a pleasing, well-organized way. However, the girl is crowded too close to the right-hand border of the picture.



You must train yourself to be aware of composition even under the pressure of quick, candid shooting. Eisenstaedt swiftly changed his angle to move the girl a little more toward the center of the picture. Just then, she turned her head and he tripped the shutter. The diagonal lines of her outstretched arm and leg, the turn of her head, and the direction of her glance add a feeling of movement even though she was at rest at the instant of exposure.

This photograph–a lovely symbol of the opera ballet–is an expression of the photographer's response to the subject as well as a realistic portrait. Cropped slightly as reproduced here it ran as a full page in the magazine presentation of Eisenstaedt's Paris essay.
[All photographs courtesy *Life* magazine, ©Time, Inc.]

Photojournalism in color

So far, we've talked about photojournalism in terms of black-and-white pictures. Black-and-white film will probably be your choice on most assignments since its relatively higher speed gives you greater freedom to shoot quickly under varying natural light conditions and catch the action and expression so important to a picture story or essay. Also, the high cost of color reproduction may be a factor.

Sometimes, however, you will encounter subjects that don't completely come alive until rendered in color. When you're photographing a brightly hued bird or flower, a spectacular sunset, autumn foliage, or colorfully dressed marchers in a parade, for example, you'll need the vividness and naturalness of color to do the subject full justice.

The trend in many magazines today is toward a greater use of color. This particularly applies to articles with a travel, scenic, or art theme, and other subjects where color is necessary for a full appreciation of the material. The question of whether you should shoot in color only, in black and white only, or in both is a matter you should discuss with the editor if you're working on assignment.

Eisenstaedt, like many other photojournalists, often carries a second camera loaded with color film so he can take advantage of a fast-breaking situation without stopping to change film.

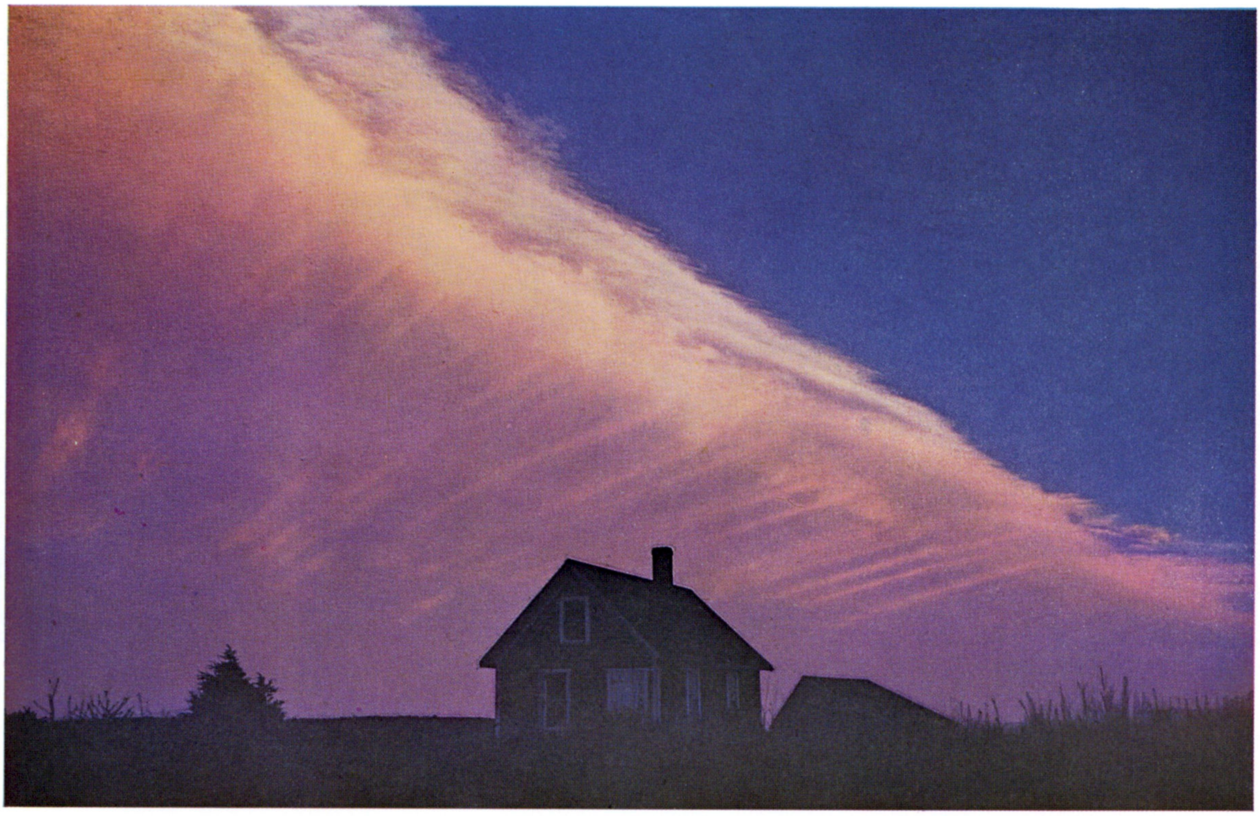
Choice of film

Most of your color work in photojournalism probably should be done on color-transparency film, as this is generally preferred for magazine reproduction. Also, the relatively high speed of some modern color-transparency films has extended their possibilities for available-light shooting. Remember that *balance* is important, too. Unless you're deliberately trying for unusual effects, make sure that your film is matched to your light source–daylight, flash, floods, etc. You'll find detailed discussions and tables on balancing color films to different light sources in the section on filters for color photography in your Technical Manual. In general, however, you won't need many filters for photojournalism in color. Eisenstaedt, for instance, frequently uses only two filters in his color work: a skylight filter for warmer, more natural rendition of colors in open shade or on an overcast day, and a polarizing filter to darken blue sky in scenic shots.

Film size is another consideration. Some publications insist that all color for reproduction must be shot on 4x5 or larger film. Some require 120 roll film or larger. Others welcome anything from 35 mm on up, and still others even prefer 35 mm. If you are shooting color for an assignment or with a specific market in mind, *be sure to ascertain and use the size that will be most acceptable.*

Time and budget aside, the decision to shoot in color or black and white or both should depend on your subject. The color should add something–heighten the mood, tell the story better, reveal the subject in a clearer, more interesting way. Otherwise black and white may be just as good, if not better. For examples, study the two pairs of pictures on the opposite page.

Color often is best for a spectacular scenic subject like the view below, shot at Martha's Vineyard, Massachusetts. Part of a color essay Eisenstaedt did on the island, it was photographed shortly after a thunderstorm, with a dying sunset's light glowing on the clouds. Exposing for the sky, he recorded the buildings in the foreground in dark silhouette. "When I see beauty like this," Eisenstaedt says, "I cannot keep from trying to catch it."

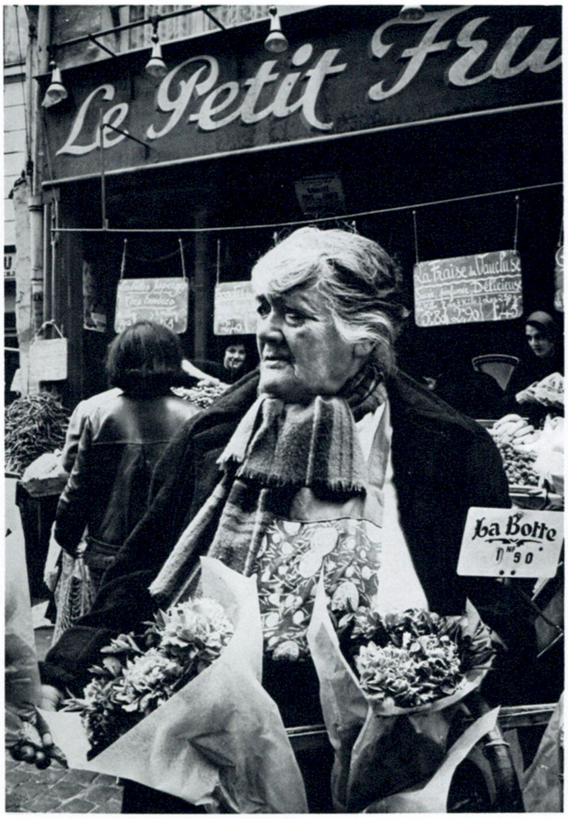


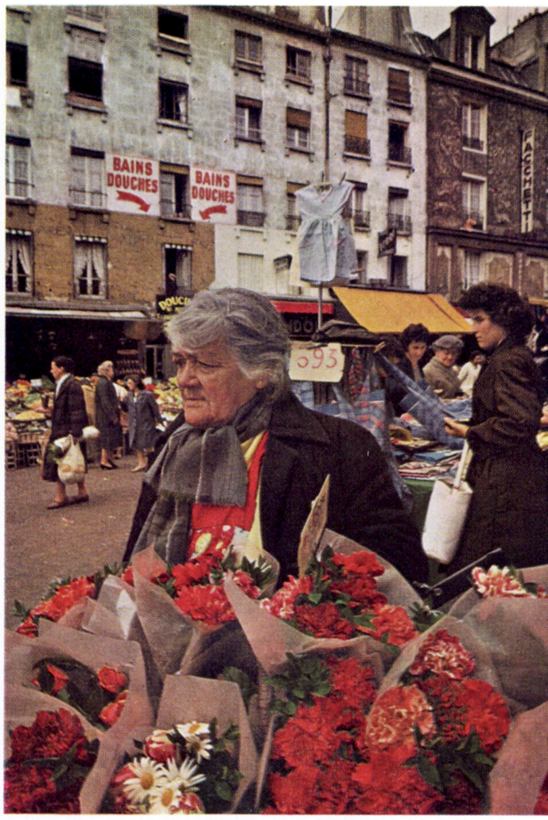
Black and white or color?

The black-and-white picture at right was one of the candid shots Eisenstaedt took at the open-air market in Paris. We print it here so that you can compare it with a color version of the same subject that he shot a few moments later. Note the abrupt change in emphasis. The black-and-white picture is a study of an old woman's face, modeled in light and shadow. In the color shot, however, the flowers blaze out in their natural brilliance and immediately arrest the eye. The woman is of secondary interest.

Which picture is better? It all depends on what you want to achieve –a character study or an impression of the colorful flowers on sale in the market. With two cameras–one loaded with color film, the other with black and white–you can shoot both and decide later.

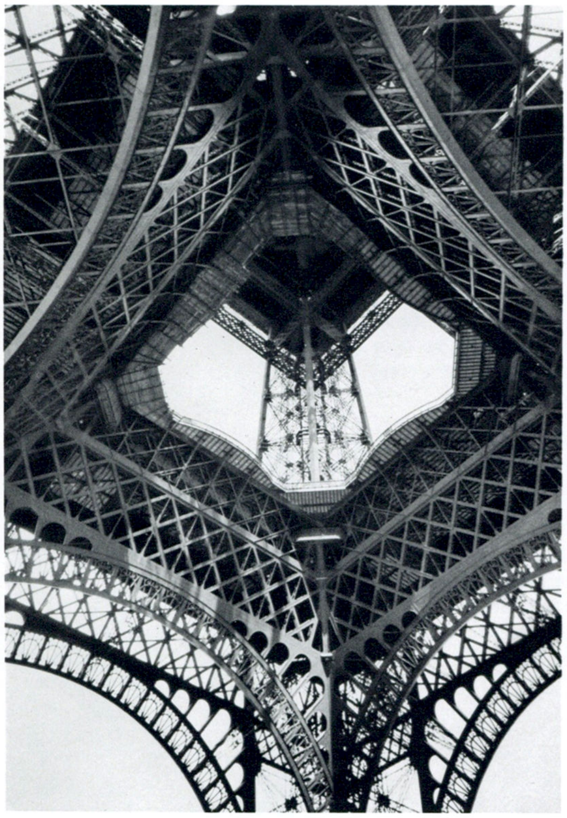
Notice that for the color shot the photographer changed his shooting position to put the flowers more prominently in the foreground. He used a skylight filter to hold back some of the blue in the light falling from the sky and bring out the natural hues of the flowers.

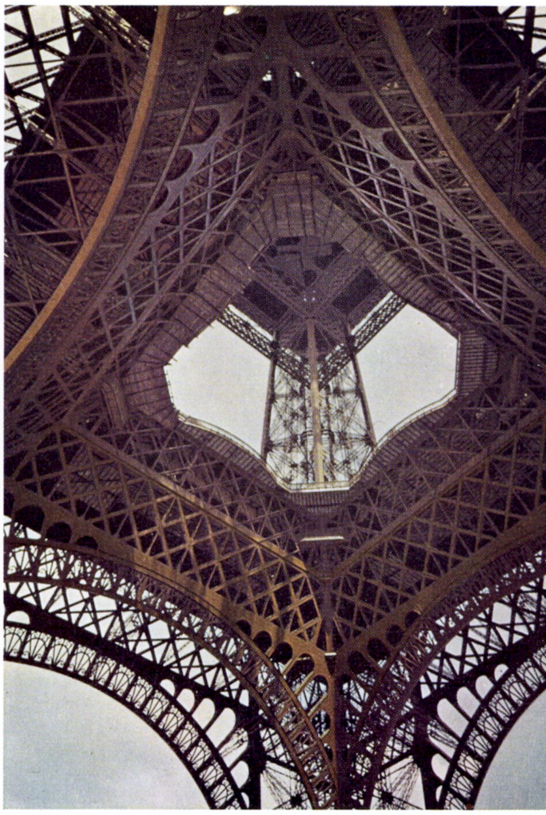




If your main interest is in form or structural design, a black-and-white picture may serve your purpose as well as or better than color. For example, compare these two worm's-eye views of the Eiffel Tower, taken from the same viewpoint under identical lighting conditions. In the black-and-white version, we are strongly aware of the structure as an abstract design. In the more detailed, less contrasty color shot the brown and gray tones do not add significantly to the picture [as the flower colors do above]. In this case, black and white does the job as effectively as color, if not more so.

[All photographs courtesy *Life* magazine, © Time, Inc.]





Explore the color possibilities of your subject

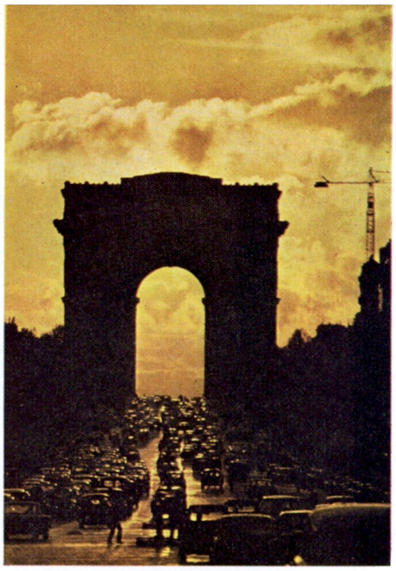
The pictures on these two pages demonstrate good use of color on a photojournalistic assignment because the color adds to the mood and meaning of the subject. These shots also show the probing, exploratory use of a small camera that is typical of the way a magazine photographer thinks, sees, and works.

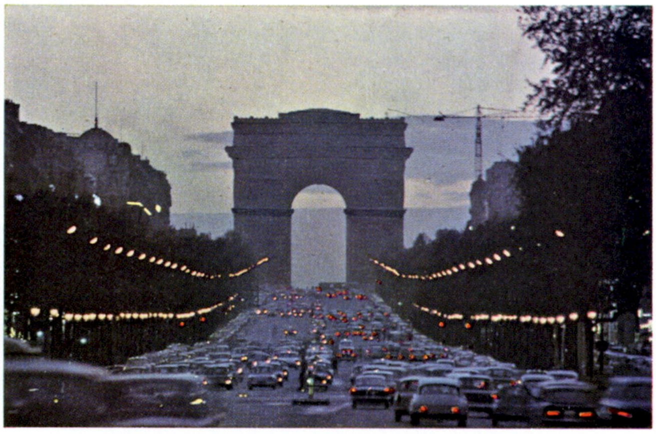
Remember, in shooting a picture story or essay, that you should provide the editor with a good choice of photographs. It's relatively easy to shoot a full, interesting coverage while you're on the scene, as Eisenstaedt did in the Arc de Triomphe and Taj Mahal pictures shown here. But it may be expensive, difficult, or even impossible to come back and reshoot later.

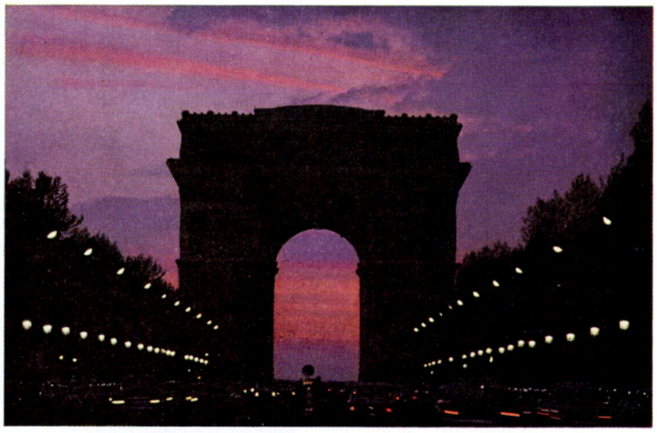
The Arc de Triomphe

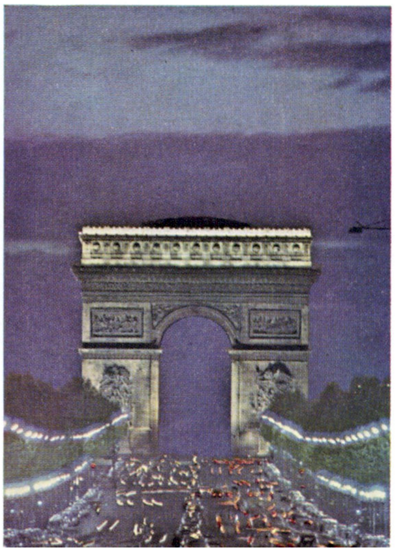
Timing and choice of film provided Eisenstaedt with his basic controls over color in this series on the Arc de Triomphe, taken to round out his Paris essay with color. He decided to show the famous landmark in a romantic light, against the changing colors of the evening sky. Because the illumination changes so rapidly from sunset glow to the cool blue of evening, he had to return on three separate evenings to complete the coverage to his satisfaction.

The best exposure for a subject at late sunset or dusk is difficult to estimate exactly, because exposure meter readings are likely to be inaccurate under these conditions and much depends on the effect you are after. Give generous exposure if you want to lighten the colors; underexpose somewhat if you want them deeper and richer. Bracket your exposures a full stop [or its equivalent in shutter speed] in both directions. For example, in his sunset shots, such as Picture 1, Eisenstaedt shot at *f*/5.6 and 1/60, 1/125, and 1/250 second. For his evening shots, such as Pictures 3 and 4, he used time exposures of three, six, and twelve seconds.









1 Daylight film: For this picture the photographer shot directly into the setting sun. He wanted to capture the rich tones of the sky, with the arch silhouetted against it. A skylight filter [with its slightly warming effect] and daylight film let the warm browns and yellows register strongly.

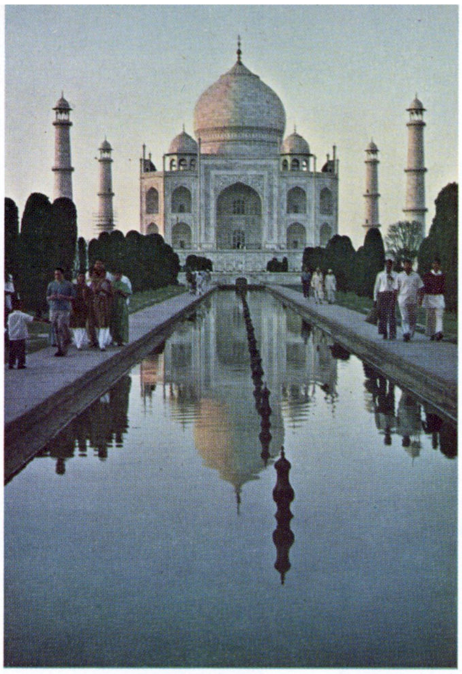
2 Type A film: A little later the sun set and the sky turned to cooler colors. To emphasize this twilight effect, Eisenstaedt switched to an indoor [Type A] film balanced for 3400K photofloods. The red specks of the automobile taillights provide touches of contrasting warm color. This shot was taken a little too early; the lights on the arch are not yet turned on and the sky is still so bright it looks washed out.

3 Daylight film: This shot was taken on a different evening, a little later than Picture 2. Daylight film emphasizes the rich warm pink and purple hues in the sky. Eisenstaedt used a long lens to make the arch more prominent.

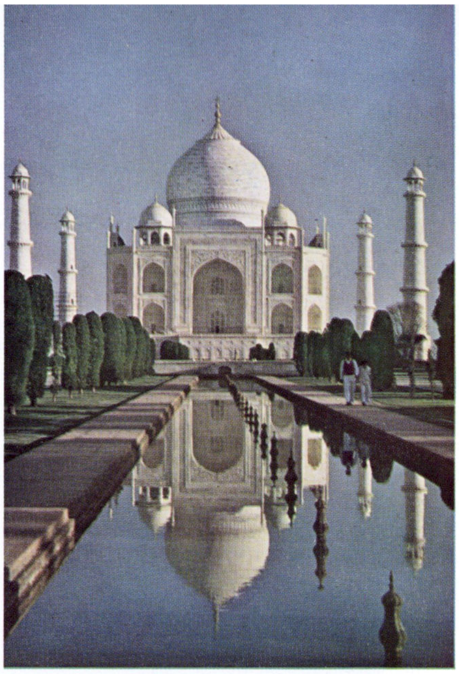
4 Type A film: A little later the sky grew darker and floodlights were turned on to illuminate the arch. The blue tones of twilight are intensified by indoor film. Eisenstaedt finds this time, about five or ten minutes before full nightfall, one of the best for an evening picture. There is still enough light to show up clouds, but the colors are deep and artificial lights add sparkle.

The Taj Mahal

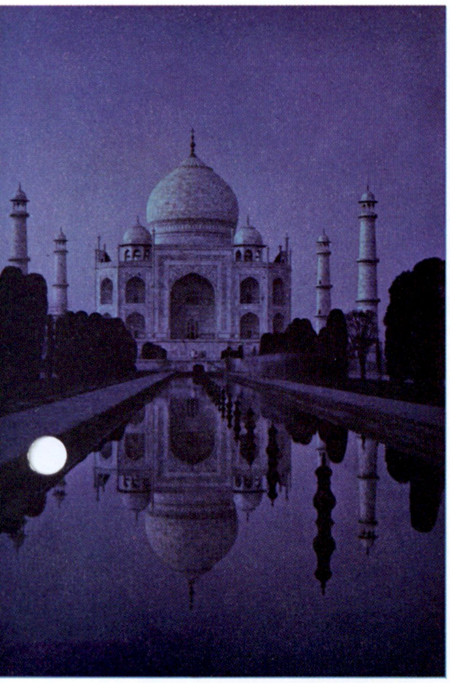
The Taj Mahal is so familiar and has been photographed so many times that it is a challenge to show it in an unusual way. See how Eisenstaedt, on assignment in India, used different camera viewpoints and time of day to control the color and record his impressions vividly and freshly in the five pictures on this page.



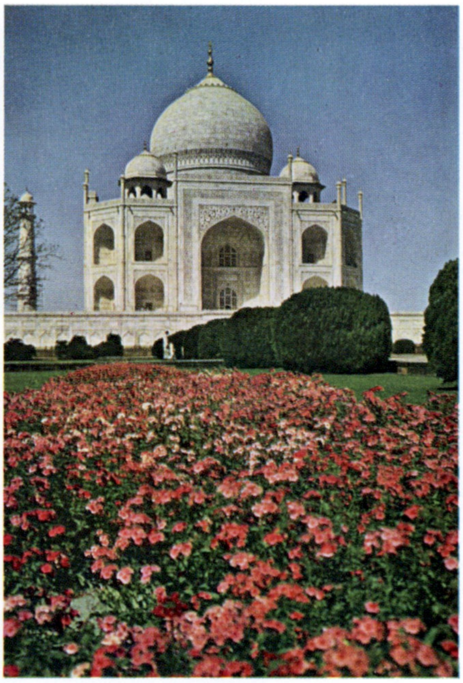
Use time of day: By shooting early in the morning the photographer caught a beautiful light–the scene is predominantly cool and bluish, with just a touch of pink light modeling the building and its dome.



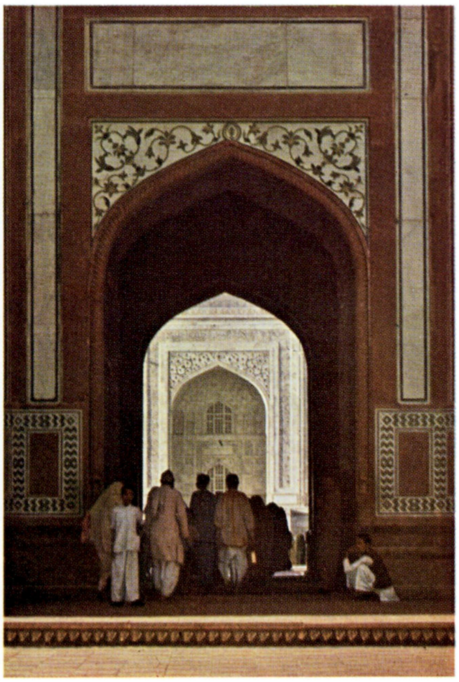
Early afternoon light gives more realistic-looking colors–and often is less interesting for that reason. In both this and the previous picture, Eisenstaedt used a polarizing filter to deepen the blue sky.



Shooting a time exposure at late dusk on Type A film, the photographer exaggerated the bluish light for an eerie, dreamlike effect that is particularly appropriate for the subject.



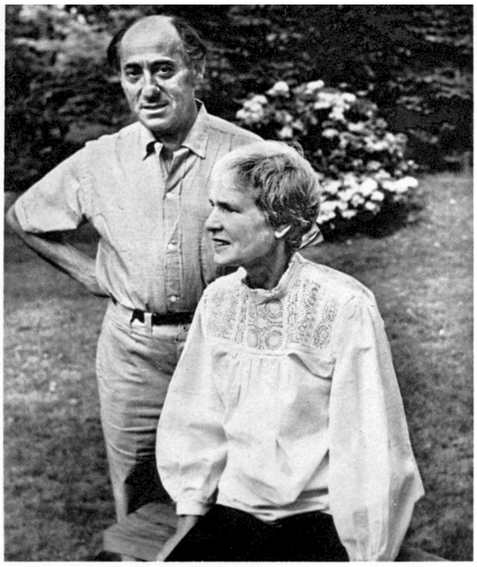
Include surrounding color: Perhaps the surrounding landscape contains color that is missing in the subject itself. Here Eisenstaedt shows a bank of red flowers that provides pleasing contrast with the austere white Taj Mahal and the cool blues and greens of the background. By using a low camera angle he was able to include a considerable portion of the bank of flowers.



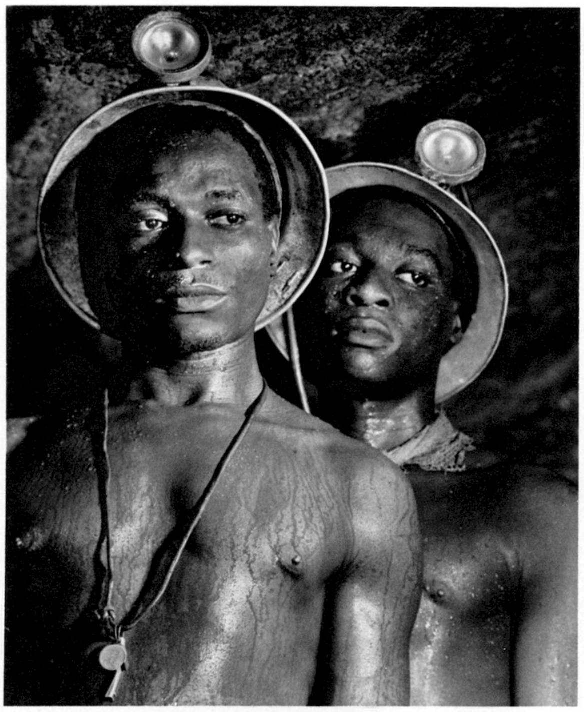
Find interesting details: In addition to relatively straightforward overall shots, the photographer varied his coverage with closer views of portions of the building. In this picture, colors that aren't apparent from a distance–rich brown hues of mosaic work around a gateway–come out prominently in a long lens shot. Notice the skillful choice of lighting –with sunlight flooding the inner courtyard to contrast strongly with the shaded arch and figures. [All photographs courtesy *Life* magazine, ©Time, Inc.]

Getting your story across in pictures

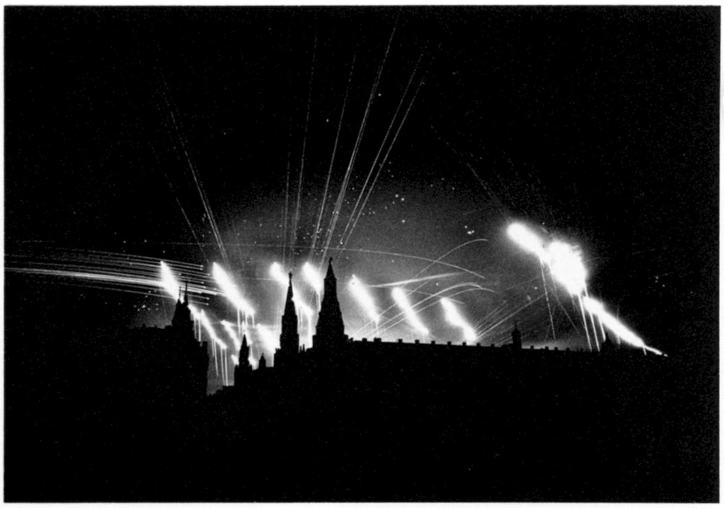
Although they usually require some words to fill in the details, good photojournalistic pictures can convey a vast amount of insight, information, and emotion by picture language alone. On these two pages we've reproduced a number of pictures that have this vivid, story-telling quality. They are work of the famous woman photographer Margaret Bourke-White–like Eisenstaedt, one of the original staff photographers of *Life* magazine. Successfully competing in a field traditionally dominated by men, she has carried out difficult and dangerous assignments all over the world. These striking examples of her work are well worth your study. Notice in each case how sharply Miss Bourke-White gets across the idea or mood she wants to convey. Nothing is irrelevant or distracting; everything contributes to a powerful, single effect.
[Photograph at top right by Catherine Eisenstaedt]



Miss Bourke-White with her colleague Alfred Eisenstaedt.

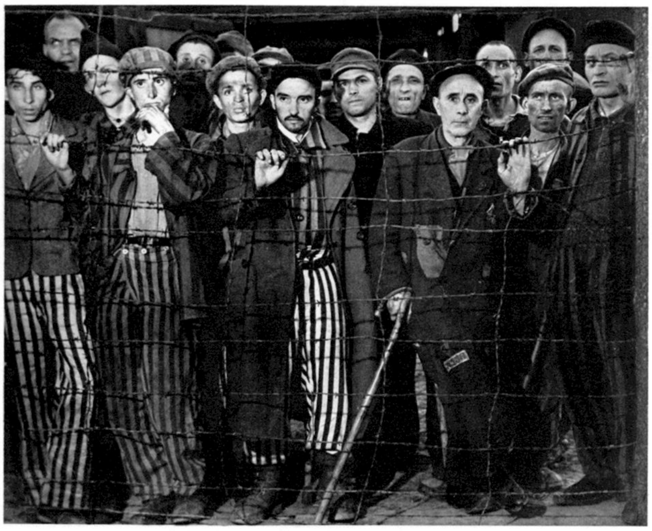


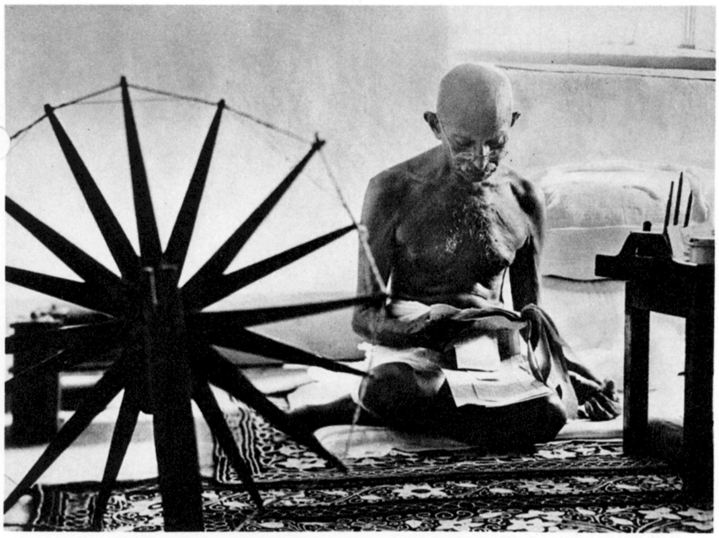
"Everything in the picture should contribute to the statement. . . . Good photojournalism is a pruning process, a matter of fastidious selection," Miss Bourke-White says. This dramatic picture of South African miners, taken two miles down in a gold mine, exemplifies the point. To tell the story of heat and hard labor, she moved in close to two workers and used flash sidelighting to emphasize the sweat beaded on their faces and trickling down their chests. The hats and lamps are enough to identify their occupation, and the rock wall behind them suggests the picture was taken underground.



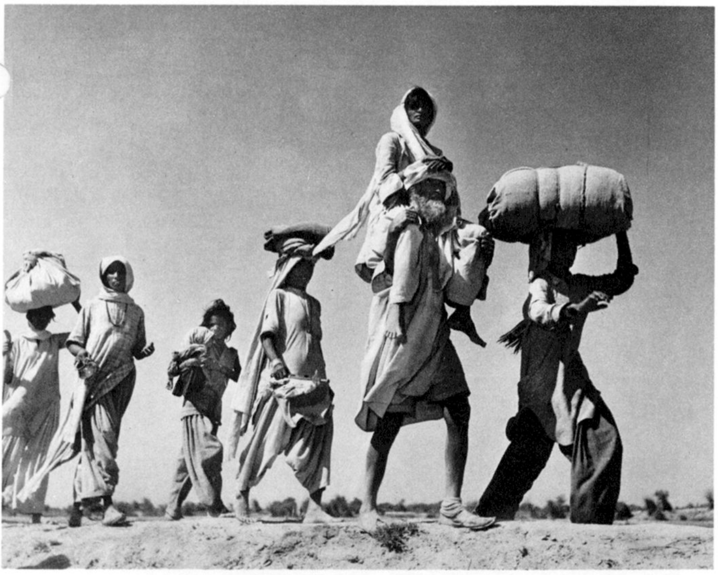
A German air raid on Moscow, during World War II, creates a spectacle of light. Miss Bourke-White placed her camera and tripod on the balcony of her hotel room overlooking the Kremlin, and used a twenty-minute time exposure to record characteristic towers of the Kremlin silhouetted against the glow of parachute flares and the streaks of tracer shells. A striking image of modern war, it conveys the feeling that the photographer later put into these words: "There is something unearthly about being on an open roof or balcony during a raid. The sky is so startlingly big, with its probing spears of searchlights and lines of fire, that man seems too small to count at all."

When Miss Bourke-White arrived with the United States Army at the Nazi death camp of Buchenwald, she found gruesome details that left her stunned. But her most moving photograph of the camp expresses horror only by indirection–in the suffering faces of the victims. Seeing a group of prisoners crowded against a barbed-wire fence, she chose to shoot from a low head-on viewpoint that would give a panoramic view of the scarecrow figures. A single flashbulb on her camera illuminated the looks of apathy and bewilderment in their faces.





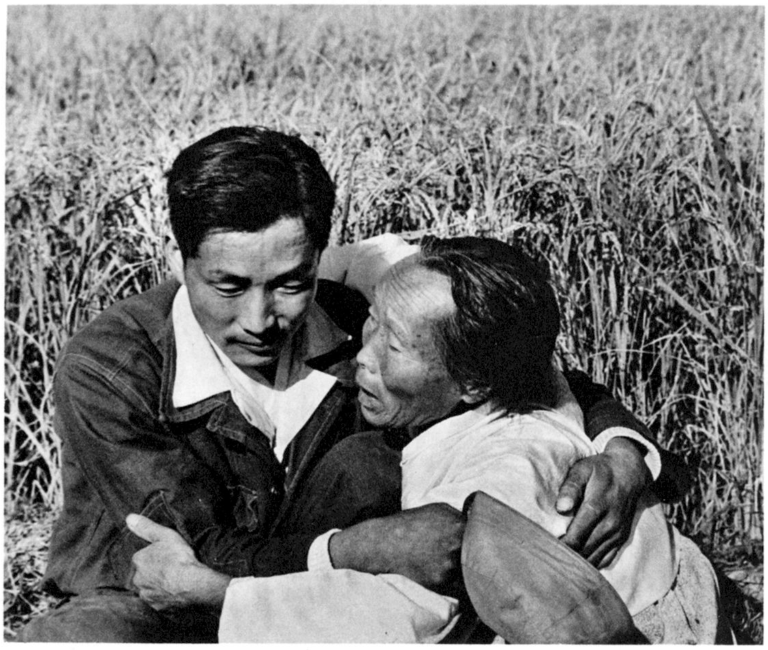
In making this photograph of Gandhi, Miss Bourke-White wanted to emphasize the man's simplicity and traditionalism. The Indian leader used to spin his own cloth, so she planned to take a picture showing him at his spinning wheel. Before she was permitted to take the photograph, Gandhi's secretary insisted she learn to spin herself. Then she was allowed only three flashbulbs because Gandhi didn't like being disturbed by photographers. She composed the picture with the decorative spokes of the spinning wheel looming large and important in the left foreground and Gandhi in his characteristic cross-legged squat beyond it. She exposed the frame while he was reading some papers. This business-like activity and the glasses he is wearing are incongruous modern touches that contrast with the primitive loincloth and spinning wheel.



As a photojournalist, your problem in covering large-scale events is to find a way to tell the story in terms of individual human beings. This photograph, taken during mass migrations in India arising out of Hindu-Moslem disputes, is a vivid example of how it can be done. Miss Bourke-White explored the refugee-crowded roads, looking for groups that would symbolize the upheaval. When she found these peasants, she quickly chose a viewpoint that would place them against the bare sky and emphasize the burdens they carried. She shot when the bearded man with the girl on his back had just passed the center of the picture area. Because of their size, position, and human interest these two figures dominate the picture and give it a center of interest.

When doing a major picture essay on the Korean War, Miss Bourke-White decided that the experience of an individual family would bind the whole essay together. It had to be the right family—"one that would illustrate visually, and I hoped dramatically, the cleavage in a family torn apart by the war." After much searching she heard of a disillusioned young Communist guerrilla who had surrendered to the South Koreans and wanted to go home. The photographer arranged to accompany the boy, extracting a promise from the authorities that the family—who had given him up for dead—would not be forewarned. The boy broke into a run as he saw his mother coming through a rice field, and Miss Bourke-White chased after him. She was just in time to catch this poignant moment of reunion.

[All Bourke-White photographs courtesy *Life* magazine, ©Time, Inc. These pictures appear in Miss Bourke-White's book *Portrait of Myself*, published by Simon & Schuster, Inc.]



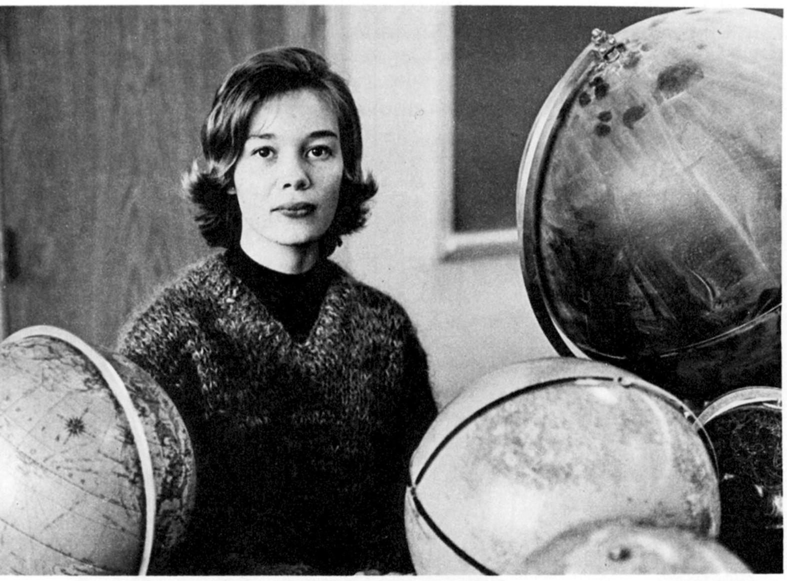
Local markets for photojournalism

Almost every community has good subjects for picture stories. The dedication of a new building, a county fair, an election–all these hold appeal for local readers. Perhaps your local newspaper or community magazine would welcome a picture story of these events and the personalities involved. Schools, colleges, and civic clubs need picture stories for their publications. So do charitable and service organizations. Local business and industrial organizations are important sources of photojournalistic assignments.

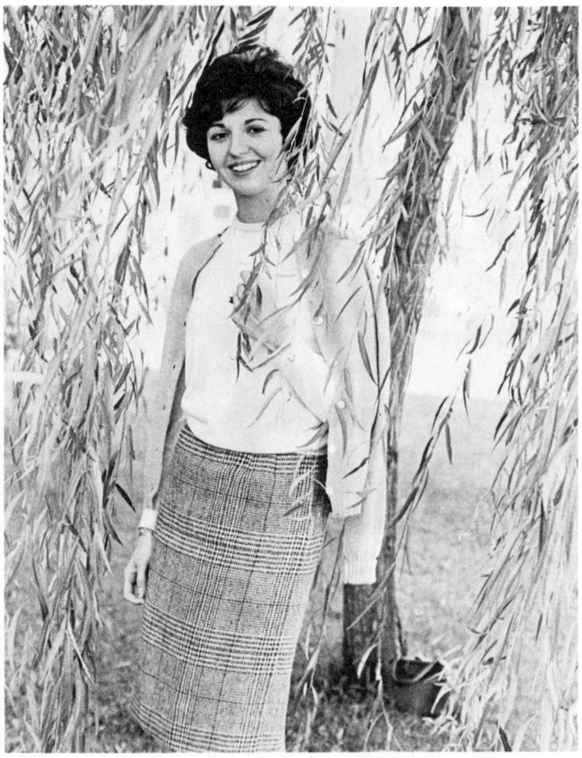
On these two pages we show you examples of the work of a free-lance photographer who handles a variety of assignments in his area. Although the clients are quite different, the photographer has successfully applied the methods of photojournalism in each case, using small cameras [a 35-mm and a twin-lens reflex] and an imaginative, flexible approach.

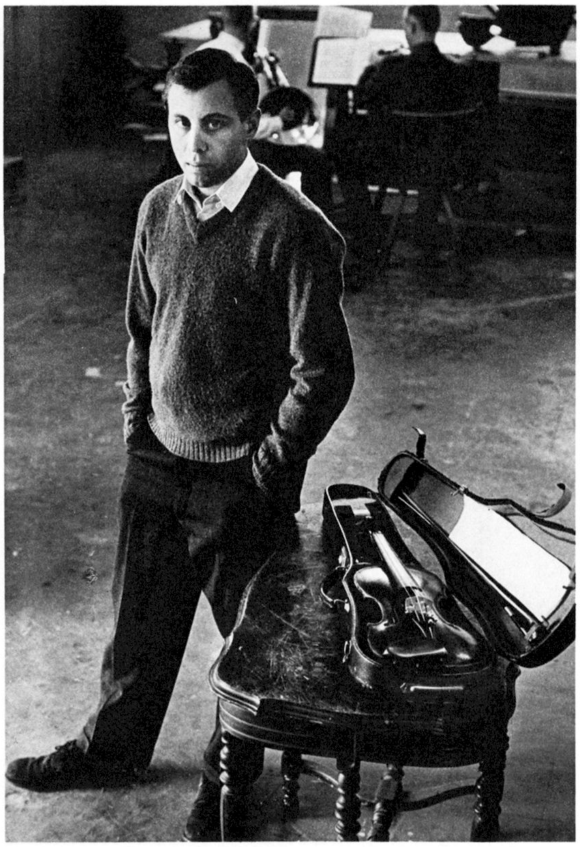
Yearbook portraits

The usual college yearbook is a collection of campus views followed by uniform "mug" shots of the graduating class. To illustrate the yearbook for Danbury State Teachers College in Danbury, Connecticut, Garry Burdick took a different approach. He treated each member of the senior class as an individual with his own personality, interests, and relationship to the college. By carefully choosing backgrounds, props, camera angles, and shooting distances, he *told something about* his subjects instead of merely recording their images on film. Burdick started by asking, "Where on the campus would you like to be photographed?" The answer gave him an idea of the student's special interests, in addition to suggesting an appropriate location for his picture.



By posing this young lady in a classroom with several globes grouped around her, the photographer suggested her vocational interest in becoming a teacher. The globes are a good compositional touch, too, repeating the circular shape of the girl's head and the outline of her shoulders. Sidelight from a classroom window provided the illumination.
[All photographs on this page courtesy Student Government Association, Danbury State College]

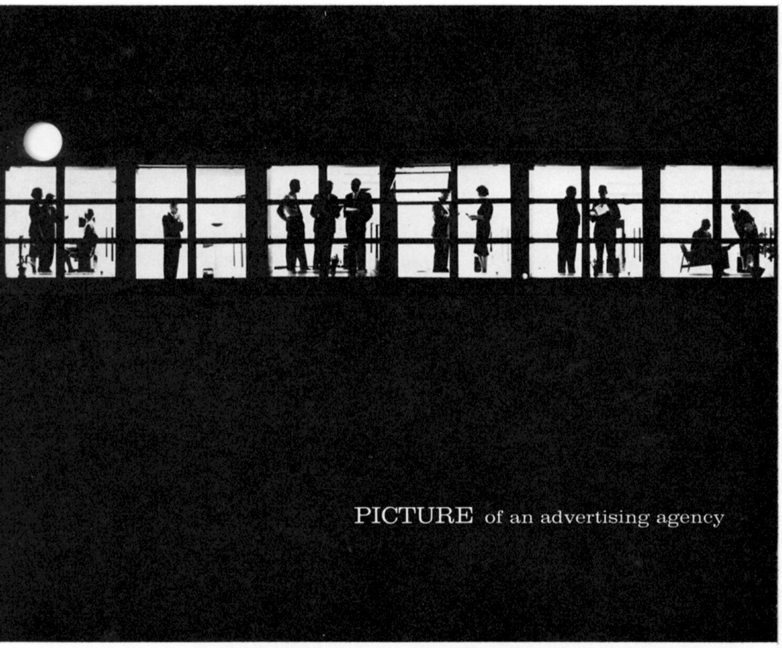




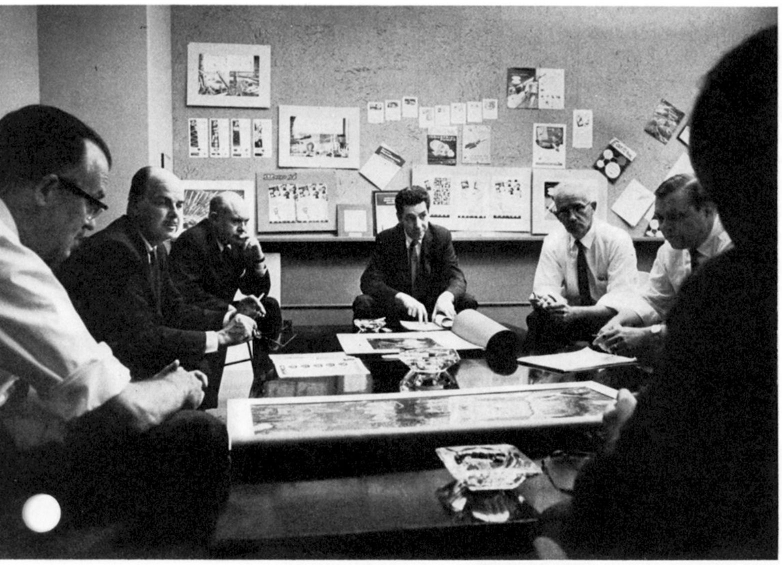
[*Top*] The subject of this picture was a literature student, but the photographer felt that the natural beauty of a willow tree on the campus would make a more imaginative environment than a classroom or library. This choice also enabled him to take advantage of the soft light of open shade. [*Bottom*] An unusual camera angle offers a good way to create interest in your subject. For this portrait of a young music teacher, the photographer climbed on a ladder and shot downward. Note how the open violin case and the musicians in back create a musical environment without seeming artificial or contrived.

Promotional brochure

An advertising agency wanted pictures for a brochure that would introduce its key personnel to prospects in an impressive way. Rather than conventional posed shots, they wished to have a candid, spontaneous quality throughout. The photographer started by creating a picture panel for the cover, shown below. He set up his camera on the roof outside a rear window of the agency office at dusk. The people inside stood on a long table so they would be fully visible. Light from a 1,500-watt flood concealed behind the table and bounced off white paper on the office wall provided backlight that silhouetted the figures. Actually Burdick used only one window with a change of props and subjects. The layout artist achieved the panel effect by running the best prints together in a strip across the cover.


PICTURE of an advertising agency

The photographer used available light to catch animated, candid-looking portraits of the people in the agency. Photographs like these two gave a lively, realistic feeling to the brochure that would have been lacking in posed pictures. Notice the natural expressions and gestures he captured.
[All photographs on this page courtesy Hepler & Gibney, Inc., New Haven, Conn.]



The best way to achieve naturalness in group pictures is to have your subjects take part in an actual meeting or conference. Before the meeting begins, arrange the people for good composition–for example, make one person the center of interest, as here, and group the others around him. Then *leave them alone.* When they're no longer conscious of the camera–shoot. Here, the photographer used a wide-angle lens, so that he could move in close and show his subjects' features as well as office details.

After your shooting is done

As a photojournalist, your primary job is *getting the pictures that tell the story*. However, your responsibility doesn't end there. Several important steps remain to be taken before your pictures can go into production and ultimately reach an audience via the printed page. You may participate in some or most of these steps. Let's see what they are.

First, your film must be processed. Sometimes you may do this yourself. At other times it may be quicker and more convenient to send the film to a lab for processing, or to the magazine or other client, who will see that it is processed. The latter often is done if the deadline is close and the photographer is in a distant location. Naturally, you should never send exposed film to a client or publication unless specifically asked to do so.

When sending in films, be sure to identify them clearly with your name and the subject. [An indelible ink marker is good for marking rolls of film or metal 35-mm cartridges.] Also give the exposure you used on each roll as a guide to the darkroom man who processes it. If the films are being sent to a lab, include a covering letter or note telling where the processed films should be sent, any special handling that may be required, etc. If time is at a premium, request rush processing. It's a good idea, if you think that some of your rolls may have been overexposed or underexposed, to ask for "inspection development." [This is a method of checking the development of the film by a very dim safelight. See the lesson on professional procedures for details.] If the lab is to send the pictures to a magazine or other client, include the *name and title* of the person to whom they should go, and be sure the address is correct.

Remember that pictures for publication usually require accurate, detailed caption information. It's your responsibility to give the *who, what, where, when,* and *why* of your pictures so the caption writer can do an effective job. [Review the information given on accurate identification on page 10 of the lesson on press photography.] If time allows, and you're making up prints yourself, you can turn in your information when you submit prints. But if you're sending exposed film to a magazine or lab directly, it's often wise to include a covering letter giving the pertinent information.

When sending films to a lab for forwarding to a publication, the usual practice is to request an 8x10 contact proof sheet for each roll. We'll have more to say about this below.

If you process the films yourself, do so with care, following the procedures you've been taught. [Don't experiment with new films and developers on an assignment. There's too much at stake. Use only equipment and materials with which you are thoroughly familiar.] Then make good-quality contact proof sheets from your negatives.

The importance of contact sheets

Contact sheets are particularly valuable to a photojournalist. They enable you to "edit" your shots and select the ones that best tell the story. Often the editor or art director who assigned the story will ask for a complete set of contacts for his own working purposes. But even if he doesn't, you'll need them for yourself.

Examine your contacts under good [but not glaring] light. If you have good close-up vision you probably can see 2 1/4 x 2 1/4 and larger contacts clearly enough with your naked eye. Otherwise use a small magnifier. There are a number of types available. A commonly used kind is equipped with flashlight batteries and a small bulb to illuminate the contact print when you hold the magnifying lens close to it. With 35-mm contacts you'll almost certainly need a magnifier of some kind to see the details clearly.

As you go over your contacts, weed out any failures due to over- or underexposure, faulty focus, bad lighting, etc. Look for the pictures that best tell your story. Try to select a good variety of long shots, medium shots, and close-ups. Include verticals and horizontals. Can you find some pictures that are suitable for use as a lead shot–pictures that symbolize or sum up the story in a strong, simple composition? Where people are the subject, study their pose and expression carefully. As you've seen in this lesson, very subtle differences sometimes can make one picture distinctly better than another. Mark the shots you select with a red or yellow grease pencil.

Going over your contacts is good training for future shooting, too. It reveals gaps in your coverage. It shows up needless, wasteful shooting, faulty timing, and other weaknesses, such as a tendency to shoot everything from the same distance or failure to watch your backgrounds. Profit by the mistakes your contact sheets reveal and try to avoid them next time.

Contact sheets can contain pleasant surprises, also. You may find good shots, poses, expressions, etc., that you weren't aware you were getting during the pressure of shooting. Mark these, too, for enlarging.

Prints for publication

Make good-quality prints of the frames you have selected and marked. Unless the client has asked for full-frame prints, crop the pictures as you think best. Your enlargements should be 8x10's at least. Don't use fancy textured papers, toning, or other tricky methods. Glossy white printing paper gives the widest range of tones and records the finest detail and therefore is recommended when you're making prints for reproduction. For an extra-high gloss, the paper may be ferrotyped [see the directions in the lesson on professional procedures]. However, this usually is not necessary.

The amount of control you have in the final choice of pictures can vary greatly. On some publications the photographer participates in the final selection and cropping. On others he has little or no say–the matter is handled by the picture editor, art director, or other people. Having put imagination and effort into shooting your pictures, you may feel this is unfair. However, the facts of life are that the client has the final say unless he agrees otherwise.

There's a powerful *indirect* way to influence which pictures will be used. If you are asked to send in prints of your choice, print the few you like best *larger* than the rest. For example, the majority of prints submitted might be 8x10, but four or five of your favorites might be 11x14. Big enlargements have strong impact, and the pictures you make big will tend to sell themselves.

After the final pictures are selected, they must be laid out to fit the publication's page format; title, captions, text blocks, and other accompanying words must be written, and all the material must be prepared and put into production. These are important matters, but they are not of direct concern to you as a photojournalist unless [as is rarely the case] you are supplying the text, too. The ultimate satisfaction comes when you see your photographs reproduced on the printed page. If you've done a good job of visual reporting this is one of the most rewarding experiences you can have as a photographer.

Technical notes on the photographs

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Alfred Eisenstaedt; all photographs made with a Leica and shot by available light on Tri-X film:
Picture 1: 90-mm lens; 1/60 second at *f*/4
Picture 2: 50-mm lens; 1/60 second at *f*/4
Picture 3: 35-mm lens; 1/30 second at *f*/2
Picture 4: 90-mm lens; 1/60 second at *f*/4
Picture 5: 35-mm lens; 1/30 second at *f*/5.6
Picture 6: 35-mm lens; 1/30 second at *f*/1.4

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Page 5
Alfred Eisenstaedt; Leica with a 200-mm lens; Tri-X film; 1/250 second at *f*/5.6; daylight.

Page 5
Alfred Eisenstaedt; Leica with a 21-mm lens; Tri-X film; 1/8 second at *f*/11; available light.

Page 9
Alfred Eisenstaedt; Leica with a 180-mm lens; Tri-X film; 1/30 second at *f*/16; available light.

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Alfred Eisenstaedt; Rolleiflex with a 75-mm *f*/3.5 lens; Super-XX film; 1/25 second at *f*/4; available light.

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Philippe Halsman; Rolleiflex with a 75-mm *f*/3.5 lens; Tri-X film; 1/50 second at *f*/4.5; daylight, photographed from a glass window below water level.

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Alfred Eisenstaedt; Leica with a 21-mm lens; Plus-X film; 1/125 second at *f*/11; daylight.

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Alfred Eisenstaedt; Leica with a 21-mm lens; Plus-X film; 1/250 second at *f*/8; daylight.

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Alfred Eisenstaedt; Rolleiflex with a 75-mm *f*/3.5 lens; Super-XX film; 1/50 second at *f*/4; available light.

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Alfred Eisenstaedt; Leica with a 35-mm lens; Plus-X film; 1/250 second at *f*/16; daylight.

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Alfred Eisenstaedt; Leica with a 35-mm lens; Super-XX film; 1/200 second at *f*/8; daylight.

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Alfred Eisenstaedt; Leica with a 90-mm lens; Super-XX film; 1/30 second at $f/4$; available light.

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Alfred Eisenstaedt; Leica with a 90-mm lens; Super-XX film; 1/125 second at $f/8$; daylight.

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Alfred Eisenstaedt; Leica with a 90-mm lens; Agfa film; 1/200 second at $f/5.6$; daylight.

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Alfred Eisenstaedt; Leica with a 50-mm lens; Agfa film; 1/200 second at $f/5.6$; daylight.

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Alfred Eisenstaedt; Leica with a 35-mm lens; Super-XX film; 1/200 second at $f/8$; daylight.

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Alfred Eisenstaedt; Rolleiflex with a 75-mm $f/3.5$ lens; Super-XX film; 1/50 second at $f/5.6$; window light.

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Alfred Eisenstaedt; Leica with a 50-mm lens; Super-XX film: 1/100 second at $f/8$; daylight.

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Alfred Eisenstaedt; Leica with a 135-mm lens and reflex housing; Super-XX film; 1/5 second at $f/5.6$; bounced light from one photoflood.

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Alfred Eisenstaedt; Leica with a 28-mm lens; Tri-X film; 1/60 second at $f/8$; available light.

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Alfred Eisenstaedt; Leica with a 35-mm lens; Tri-X film; 1/250 second at $f/5.6$; daylight.

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Alfred Eisenstaedt; Leica with a 35-mm lens; Tri-X film; 1/125 second at $f/5.6$; available light.

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Alfred Eisenstaedt; Leica with a 50-mm lens; Tri-X film; 1/60 second at $f/5.6$; available light.

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Alfred Eisenstaedt; Leica with a 90-mm lens; Tri-X film; 1/125 second at $f/16$; daylight.

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Alfred Eisenstaedt; Leica with a 90-mm lens; Tri-X film; 1/125 second at $f/16$; daylight.

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Alfred Eisenstaedt; Leica with a 50-mm lens; Tri-X film; 1/125 second at $f/16$; daylight.

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Alfred Eisenstaedt; Leica with a 35-mm lens; Tri-X film; 1/125 second at $f/5.6$; daylight.

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Alfred Eisenstaedt; Leica with a 90-mm lens; Tri-X film; 1/125 second at $f/3.5$; daylight.

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Alfred Eisenstaedt; Leica with a 21-mm lens; Tri-X film; 1/30 second at *f*/4; available light.

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Alfred Eisenstaedt; Leica with a 50-mm lens; Tri-X film; 1/125 second at *f*/8; daylight.

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Alfred Eisenstaedt; Leica with a 21-mm lens; Tri-X film; 1/250 second at *f*/8; daylight.

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Alfred Eisenstaedt; Leica with a 35-mm lens; Kodachrome Daylight Type film; 1/25 second at *f*/8; sunset.

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Alfred Eisenstaedt; Leica with a 28-mm lens; Tri-X film; 1/250 second at *f*/11; daylight.

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Alfred Eisenstaedt; Leica with a 28-mm lens and skylight filter; Kodachrome II, Daylight Type film; 1/60 second at *f*/5.6; daylight.

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Alfred Eisenstaedt; Leica with a 200-mm lens and skylight filter; Kodachrome II, Daylight Type film; 1/250 second at *f*/5.6; sunset.

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Alfred Eisenstaedt; Leica with a 200-mm lens; Kodachrome II, Professional Type A film; 1/2 second at *f*/5.6; twilight.

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Alfred Eisenstaedt; Leica with a 35-mm lens and polarizing filter; Kodachrome II, Daylight Type film; 1/10 second at *f*/8; daylight.

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Alfred Eisenstaedt; Leica with a 90-mm lens and polarizing filter; Kodachrome II, Daylight Type film; 1/60 second at *f*/16; daylight.

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Alfred Eisenstaedt; Leica with a 35-mm lens and polarizing filter; Kodachrome II, Professional Type A film; 30 seconds at *f*/3.5; dusk.

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Alfred Eisenstaedt; Leica with a 35-mm lens and polarizing filter; Kodachrome II, Daylight Type film; 1/60 second at *f*/8; daylight.

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Alfred Eisensatedt; Leica with a 35-mm lens and skylight filter; Kodachrome II, Daylight Type film; 1/125 second at *f*/5.6; daylight.

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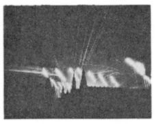
Margaret Bourke-White; Linhof with a 270-mm *f*/5.5 lens; SS Pan film; 1/100 second at *f*/16; two small flashbulbs on extensions.



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Margaret Bourke-White; Linhof 3¼x4¼ with a 135-mm *f*/4.5 lens; SS Pan film; 20 minutes at *f*/4.5; light of parachute flares.

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Margaret Bourke-White; Rolleiflex with a 75-mm *f*/3.5 lens; SS Pan film; 1/50 second at *f*/11; one flashbulb on camera.

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Margaret Bourke-White; Rolleiflex with a 75-mm *f*/3.5 lens; SS Pan film; 1/25 second at *f*/8; one flashbulb on extension.

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Garry Burdick; Nikon F with a 58-mm *f*/1.4 lens; Tri-X film; 1/125 second at *f*/2.8; window light.

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Garry Burdick; Nikon F with a 58-mm *f*/1.4 lens; Tri-X film; 1/250 second at *f*/2.8; daylight.

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Garry Burdick; Nikon F with a 58-mm *f*/1.4 lens; Tri-X film; 1/125 second at *f*/4; available light.

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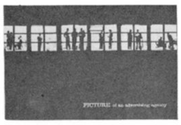
Garry Burdick; Nikon F with a 58-mm *f*/1.4 lens; Tri-X film; 1/125 second at *f*/2; available light.



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Garry Burdick; Mamiyaflex with an 80-mm lens; Tri-X film; 1/60 second at *f*/5.6; 1 1500-watt flood backlighting plus fluorescents.

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Garry Burdick; Nikon F with a 28-mm *f*/3.5 lens; Tri-X film; 1/60 second at *f*/8; 1 bounced 1500-watt flood.

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Lesson 14

Still-life photography

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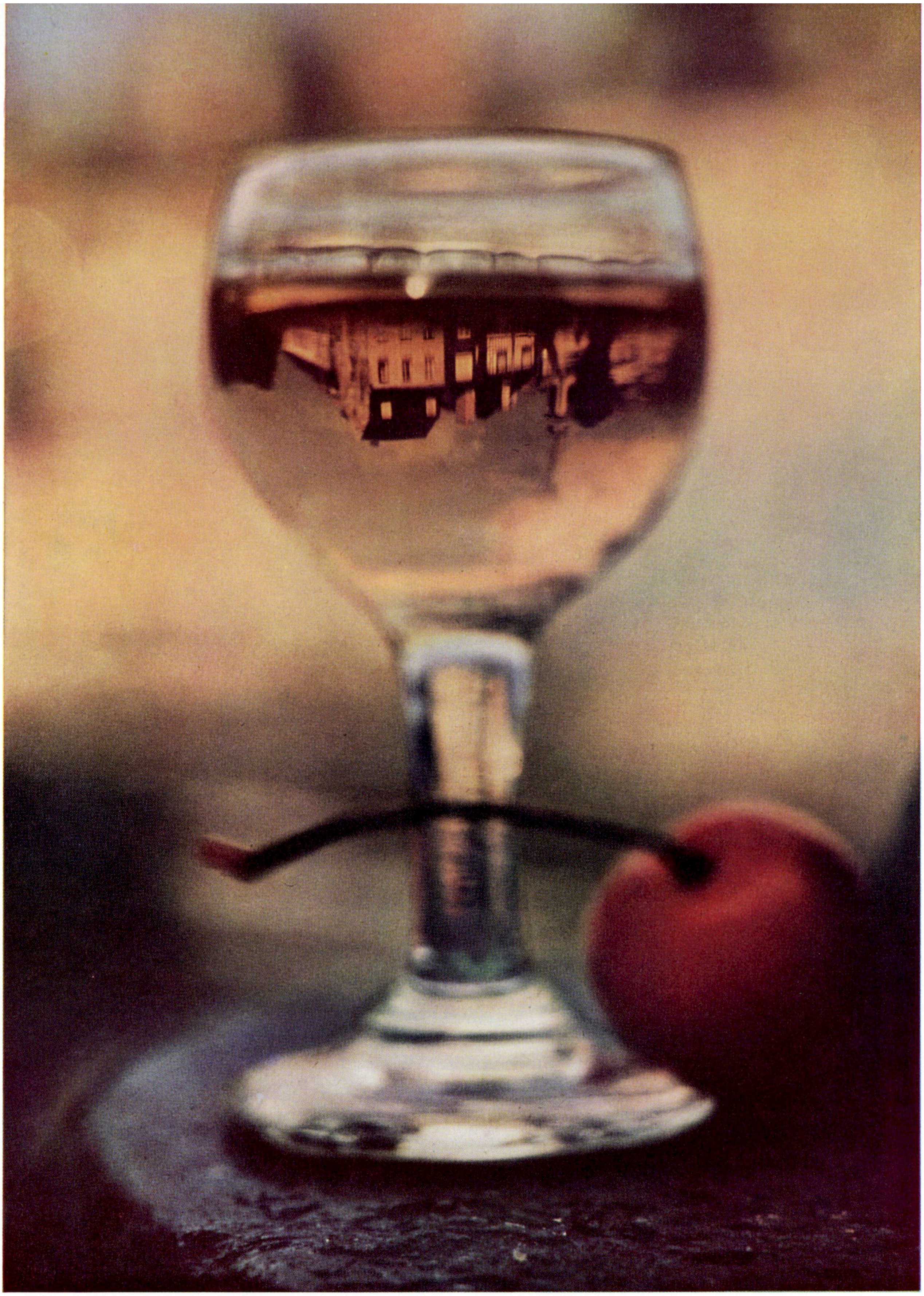


A still-life photograph can convey a sense of life going on beyond the boundaries of the picture and suggest the human meaning of the objects shown. In this photograph, taken for a picture essay on French provincial cuisine, Irving Penn wanted to show a glass of Calvados brandy in Normandy, where it originates. He placed the brandy and glass on the top of a post, chose an angle that showed an upside-down image of a Norman town silhouetted against a sunset sky, and shot with a 35-mm reflex camera. The interestingly distorted image of the town tells us the setting, without drawing too much attention from the brandy. The ability to see small, familiar objects in a fresh and interesting way is essential to creative still-life photography. We'll demonstrate how you can develop this ability throughout this lesson.

[Courtesy *Look* magazine]

The small world of still-life photography

Still-life photography offers you a fascinating way of mirroring the world in miniature–of telling the story of people in terms of the objects that are a part of their lives.

A still-life photograph is a picture of an inanimate subject, but inanimate should not mean static or dull. Still-life pictures can be dynamic, visually exciting, and rich in human meaning. They can show us familiar subjects in an unfamiliar way, stripping away the veil of ordinary seeing to reveal things as the creative eye of the photographer sees them. In a good still-life picture, a kitchen knife, a wine bottle, or a loaf of bread can take on a beauty, dignity, and significance that a viewer never noticed in them before. The contents of a pocketbook, the objects on a desk top, surgical instruments lined up on a hospital table, or just stubbed-out cigarettes in an ashtray can tell stories with deep human interest.

The methods we'll teach in this lesson will help you capture these qualities in the still-life photographs you make. You'll find real satisfaction in taking a few commonplace objects and turning them into a picture that has beauty and excitement. Unlike some other branches of photography–scenic or portrait work, for example–you're in control all the way when you plan, compose, and photograph a still-life arrangement. You succeed or fail on the basis of your own imagination, insight, and painstaking attention to detail.

Photographing still lifes is an absorbing and rewarding activity in itself. Further, it can train you to observe in a more exact, precise way. You will learn to study the objects around you with greater care and discover new meanings in them and new relationships. You will become more aware of their surface appearances, too–the lustre of metal, the soft sheen of polished wood, the delicate texture of a leaf or an eggshell–and be better able to choose objects that contribute to the visual effect as well as the meaning of your photographs.

On the professional side, the ability to picture inanimate objects in a fresh, revealing way can lead to profitable assignments. Whether it's a new cake mix, a line of costume jewelry, or the working parts of a machine, the methods of still-life photography can dramatize a commercial product, making it appear interesting and desirable. We'll show you methods for photographing product still lifes in this lesson and in the lessons on advertising and industrial photography.

Your principal guide in still-life photography is Irving Penn. Through step-by-step pictures he demonstrates the working methods he has developed in creating photographs that have won him recognition as one of the finest still-life photographers of our time. Examples of work by Penn and others will show you additional ways you can apply the basic principles taught here.

Planning and discovering

There are two basic types of still-life pictures. One is the studio setup, which is planned and created by the photographer–we'll call it the *planned* picture. The other is the interesting arrangement of objects which the photographer comes upon in the world of things as they are –we'll call this the *discovery* still life.

The *planned* still life begins with an idea in the mind of the photographer. Or perhaps it is suggested by an art director, picture editor, or client. The idea may be changed and polished by further thought and discussion. It may be studied and developed in the form of sketches. Then you carefully select the objects for the picture and compose them, usually under controlled studio conditions. The picture changes and grows until the moment you decide to trip the shutter.

The *discovery* still life, on the other hand, may be found wherever you happen to be–roaming city streets, strolling along the beach, exploring an open-air market, a school yard, factory, or office. It calls for the alert, adventurous way of seeing that is typical of photojournalism. But, instead of concentrating your attention on events and people, you move in close for a searching look at the world of inanimate objects. When you discover something that has beauty and meaning, you photograph it. Instead of planning and arranging your picture elements, as you would in a studio, you choose the camera viewpoint that offers the best composition and lighting for your purpose.

Know your purpose and stick to it

Simply taking a close-up picture of an assortment of objects won't guarantee you a good still-life photograph. Your picture should have a *purpose*–a reason for being. The purpose might simply be to show an interesting contrast of shapes and textures, an unusual lighting effect, striking colors, etc. It might be to have the objects tell a story about the people who own and use them, or to show a product in a way that emphasizes its desirable characteristics. In this lesson we'll concentrate on shooting *purposeful* still-life photographs–especially the *story-telling picture* and the *product picture.*

A *story-telling* still life should stir the viewer's imagination and evoke an emotional response. This kind of still life is often used to illustrate a magazine article or symbolize its theme. It *suggests* rather than states. It has overtones that ring in the reader's mind.

"A story-telling still life is the visible part of a larger picture that we do not see," Penn says. "It should convey a feeling that life extends beyond the borders of the picture area, and enable the viewer to visualize a larger world from the evidence of what's shown."

When you create a story-telling still life in the studio, you must be sure to select objects that are *consistent with the story you're telling.* For the discovery still life, you should look for an existing arrangement that is expressive and truthful.

Always be mindful of the people who own the objects shown in your picture. Who are they? What are they like? Everything in the picture must reflect their personalities and tastes in a consistent, believable way. In a dinner-table setting, for example, if the china and crystal reflect sophisticated contemporary taste, the silverware should, too. If the imagined people are the kind who would likely serve beer, a cocktail glass would strike a jarring note.

The *product* still life has a quite different purpose. This kind of picture includes everything from a straightforward display shot for a catalog to a highly imaginative treatment for an advertisement in a specialized publication. You may create a story-telling situation as background, but the emphasis should be on the product rather than on story, mood, or atmosphere. You must show the product clearly and understandably, so the viewer has as few unanswered questions about it as possible.

In this type of picture, sharpness, clarity, and brilliance are usually desirable. It's also important to compose and light the picture so that the label or brand name is clearly visible and the attractive qualities of the product stand out distinctly.

Setting up for the studio still life

One advantage of planned still-life photography is that it requires little space. Usually, a small studio or a portion of a room where you can set up a table, plus a few lights and a camera, is all you need. You'll want a steady surface to support your still life at a convenient height for photographing. Any sturdy table should do.

A plain background often is best because it makes the objects stand out more clearly. Backgrounds similar to those we've recommended for indoor portrait work are suitable: a plain wall, a smooth sheet of plain fabric, or seamless white or gray paper.

The range of possible subjects for good still-life pictures is as wide as life itself and as varied as man's ingenuity in creating things to help him live it more fully. In this lesson, for example, there are memorable photographs of sunglasses, the wines of France, the end of a romantic dinner, the humble ingredients of a great cuisine, and a broken egg. What makes these pictures striking is the photographer's ability to see even commonplace things in a fresh, original way and organize them interestingly within the picture area. These are important goals to keep in mind when you create your own still-life pictures.

Special methods and equipment

In photographing still-life subjects you can draw upon many of the fundamentals you learned in the lessons on indoor lighting, composition, and color. The principles of lighting and composing a still life are no different than the principles of lighting and composing a portrait or landscape. However, special methods, equipment, and materials may be required to apply those principles successfully.

Many still-life setups are created with small objects–fruits, flowers, glassware, tools, utensils, machinery parts, etc. To get a large enough image of these small objects to fill your negative area, you'll often have to work very close to them.

At short camera-to-subject distances depth of field becomes shallow and accurate focusing is of critical importance. You'll need to exercise special care when you focus, and perhaps stop down to a small aperture to get a wide enough zone of sharpness. For example, in still-life photography with a view camera, apertures of *f*/22, *f*/32, or even smaller are frequently used. The small aperture, in turn, may require a long exposure–perhaps even a time exposure of many seconds' duration.

At close distances, any blur due to camera or subject motion will be magnified. Therefore, you must take extra precautions to eliminate camera shake and subject vibration. Perspective may look distorted when you shoot from a close distance, and the possibility of parallax error becomes increasingly greater as you move a rangefinder or twin-lens camera closer to a subject.

However, all these problems can be overcome with the proper equipment and working methods. Here we'll discuss the equipment, accessories, and materials best suited to still-life photography. Then we'll demonstrate and explain good methods of using them.

Cameras

A single-lens reflex camera or a camera with a groundglass back is most convenient for still-life photography because it gives you accurate control over focusing and composing even at very close shooting distances.

You can focus either type by watching the groundglass and adjusting the lens until the detail on which you are focusing looks sharp. [This usually is done with the lens wide open.] Then you can stop down and see the effect you'll get at the aperture you plan to use for taking the picture.

These cameras make it easier for you to compose accurately because their through-the-lens seeing eliminates the chance of parallax error. Also, if you change to a longer or shorter lens, or add one of the close-up devices mentioned later, you can see on the groundglass the effect this will give you. Of course, good still-life pictures can be taken with other types of equipment, such as a rangefinder camera or a twin-lens reflex. But a single-lens reflex or a camera with a groundglass back is more convenient for this kind of photography, and to be preferred if you have a choice.

For outdoor still-life work, we recommend a small [120 roll-film or 35-mm] single-lens reflex. It is compact and light enough for you to carry easily and operate quickly to take advantage of fleeting light or other changing conditions.

For still-life photography in a studio, where small size and speed of shooting are not essential, a 4x5, 5x7, or 8x10 view camera is a good choice. This almost universal favorite of professional still-life photographers has several advantages: a large groundglass back, bellows that can be extended to permit very close shooting, interchangeable lenses, and adjustments of the camera front and back that enable you to control sharpness and perspective. [These adjustments are so important in studio still-life photography that we demonstrate them in detail in the following pages.] Another point in favor of a view camera–a 4x5 or larger negative requires less enlargement and therefore makes it easier to obtain the sharp rendering of texture and detail so often desirable in a still-life picture.

A press camera with a groundglass back offers similar advantages to a view camera, except that many models lack a full range of adjustments to control perspective and sharpness.

Close-up accessories

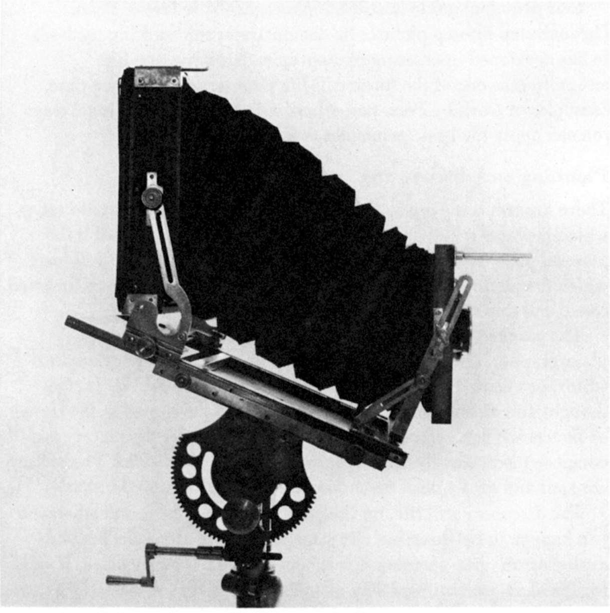
A number of accessories are available to enable you to get a large image of a small subject. These include *close-up lenses, extension rings or tubes, and bellows attachments.*

Close-up lenses were demonstrated previously when we showed how to photograph a cat. They can be very useful when you are photographing small inanimate objects. As you may remember, a close-up lens is an accessory magnifying lens that you can attach in front of your camera lens. These close-up lenses are available in various strengths [powers of magnification] and can be used singly or in combination, depending on the degree of magnification you need.

With a single-lens reflex camera, you simply attach one or more close-up lenses, set your focusing control for its minimum focusing distance, and then move in until the subject appears sharp. A good tip to remember is this: At close distances it's often easier to get the image in sharp focus by making slight changes in the *camera* distance, rather than by adjusting the focusing mechanism.

To get an even larger image than a combination of close-up lenses gives, you can use an interchangeable-lens camera plus an extension tube or tubes. [They also are called extension rings.] These tubes are placed between your lens and the front of your camera. Their purpose is to increase the distance between the lens and the film, thus enabling you to focus on close objects. Again, the advantage of a single-lens reflex camera is that it shows you on the groundglass the effect you're getting with the addition of one or more tubes.

Extension tubes are available in various sizes to fit the lens mounts of most interchangeable-lens cameras. The tubes can be used singly or attached in combination, depending on how close you want to get to



The flexible bellows of a view camera can be extended, as shown here, to enable you to focus sharply on a very close object. Adjustments of the camera back and front [demonstrated on the following pages] give you control over perspective and sharpness.

your subject.

A more expensive device for close-up shooting is a bellows attachment. This includes a bellows and focusing control. It is attached to the lens mount of an interchangeable-lens camera, and the camera's lens is attached to it. You use the bellows just as you would the bellows of a view or press camera. Models are available for rangefinder cameras. These models have a reflex viewing device similar to the viewfinding system of a single-lens reflex camera. You use this for focusing or composing instead of the camera's own viewing system, which is not designed for very close shooting.

With a view camera or press camera having extension bellows, you don't need any of these devices; simply extend the bellows until you have the subject in sharp focus.

Tripod

Because relatively long time exposures often are required in still-life photography, you need a *sturdy* tripod both for indoor and outdoor shooting. Very slight camera motion can blur the picture when you're focusing on a close subject, so you must take extra care to keep your camera steady. Penn, for example, frequently uses a heavy studio tripod even when shooting with a 35-mm camera. In fact, with a lighter camera it's even more important to have a secure, steady support than it is with a heavier one, where the weight of the camera itself helps keep it steady. [Some photographers hang a small sandbag under the tripod to give additional steadiness.]

A tripod with an elevating pan head is the best choice because this head makes it easy for you to adjust the camera to exactly the height and angle you want.

Don't move around–or allow anyone else in the studio to–during an exposure. The vibration caused by someone walking might jar the camera or the still-life objects and give you an unsharp picture.

Lighting

Depending on the effect you're after, you might use daylight, floods, spots, conventional flash, speedlight, or available light to make your still-life pictures. You'll see a variety of light sources demonstrated in this lesson, including a diffused bank of floods that simulates the light of a north window, and backlight shining through an opal glass screen to give sparkle to glassware and liquids. With many studio setups the photofloods and spots listed in the Basic Lighting Kit in the indoor lighting lesson will be satisfactory. However, if you're photographing something perishable–flowers or ice cream, for example–your best choice would be the faster, cooler light of flash.

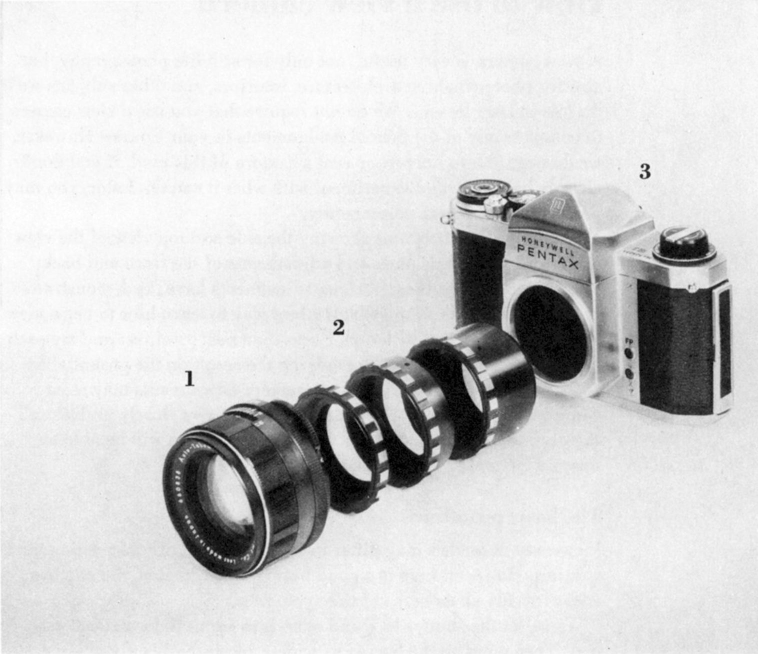
Other equipment and accessories

Be sure to use a lens shade to reduce the danger of flare and improve contrast. Always desirable, a lens shade can be particularly important in still-life photography, where the lights may be unusually close to the camera and subject, and where you may want strong backlighting effects.

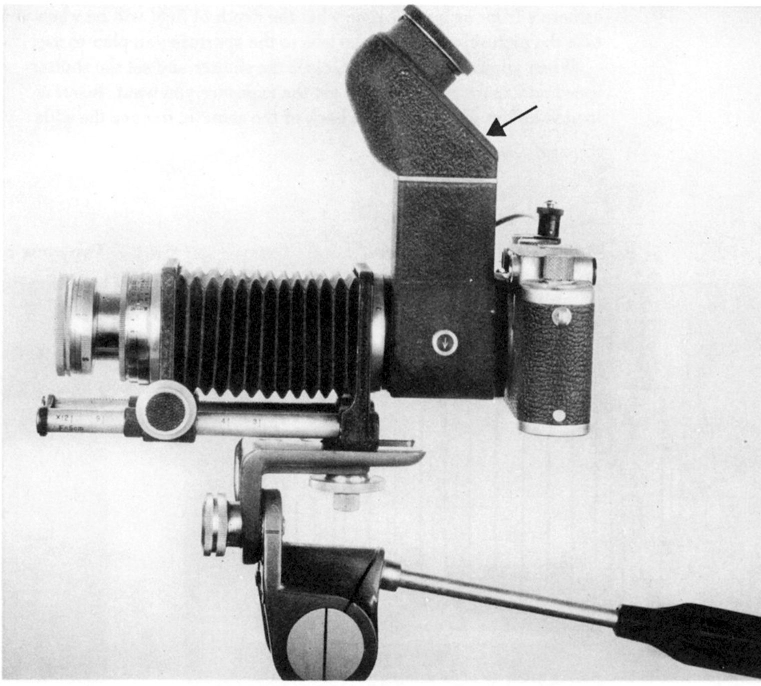
A good exposure meter is essential. With a reflected-light meter, a standard gray card can be helpful if your subject is so small you have difficulty getting an accurate reading directly from it. Place the card close to the center of the still-life arrangement and prop it up facing the camera. With your main and fill lights on, take a reading from the surface of the card. Then give more or less exposure, depending on the effect you want.

Keep a supply of black construction paper handy–it's useful for making snoots, providing a dark background, and masking to keep out stray light. [We'll demonstrate these uses of black paper later.]

Also handy for constructing still-life setups are C-clamps, spring clamps, and a staple gun [get the heavy-duty kind with pointed staples]. And you should have within easy reach a pair of scissors, ruler, spirit level, and gummed tape. [All these items can be purchased at any well-stocked hardware store.]



Extension tubes often are useful in still-life photography of small setups. By increasing the lens-to-film distance, they enable you to focus on a closer object, and therefore get a bigger image than you could without their aid. The picture above shows [1] the camera lens, [2] a set of three extension tubes, and [3] a single-lens reflex-camera body. The tubes–singly or in combination–are attached to the camera body, and the lens is attached to the front of the foremost tube.



A bellows attachment provides yet another way for you to focus on small, close objects. The model shown is designed for use with a rangefinder 35-mm camera. It has a reflex viewing device [indicated by the arrow] for focusing and composing. Bellows attachments for single-lens reflex cameras do not require a viewing device; you can focus and compose on the groundglass of the camera.

How to use a view camera

A view camera is very useful, not only for still-life photography, but also for photographing architecture, interiors, and other subjects we'll discuss in later lessons. We do *not* require that you use a view camera to complete any of the School Assignments in your Course. However, we do urge you to borrow or rent a camera of this kind, if you don't already have one, and experiment with what it can do. Later, you may decide to acquire one permanently.

Study the two diagrams showing the side and top view of the view camera and the basic parts and adjustments of the front and back. Then see the effects these various adjustments have, as demonstrated in the photographs. Naturally, the best way to learn how to use a view camera is to practice with one. Focus on a nearby object and try each of the adjustments, carefully studying the result on the groundglass.

At first glance the various view camera adjustments may seem complicated. Actually, they are easy to use if you clearly understand the purpose of each one. After a little practice, you will be able to operate them as freely as you focus.

The basic procedure

View-camera models may differ in details of design, construction, and controls. However, here is a good basic procedure that you can use with virtually all cameras of this type.

First, set the shutter at T and open it to admit light through the lens. Then open up the lens to its widest aperture–this gives you a brighter image on the groundglass than if the lens were stopped down, and makes it easier to focus accurately because a finer adjustment of the focusing control will cause a visible change in sharpness.

Adjust the focus control until the subject's upside-down image on the groundglass is as sharp as you can make it. When looking at the groundglass, you should have a black cloth over your head and the back of the camera to block off outside light and make the image seem brighter. At this point, also make any necessary adjustments of the camera's front or back. To see what the depth of field will be when you take the picture, stop down the lens to the aperture you plan to use.

When you're ready to shoot, close the shutter and set the shutter-speed and aperture controls to get the exposure you want. Insert a loaded holder of film into the back of the camera, remove the slide that protects the film, cock the shutter, and take the picture. Then reinsert the protective slide and remove the film holder.

This procedure is less cumbersome than it may sound. With practice, you can learn to operate a view camera fairly quickly. Obviously, however, you can't work as fast as with most roll-film and 35-mm equipment and the camera and subject must remain fixed from the time you focus until you complete your exposure.

The parts and adjustments of a view camera

The top- and side-view diagrams below show the basic parts and adjustments [also called movements] that are common to most view cameras. They include:

1 Camera front: This holds the lens, mounted in a rigid lens board. View-camera lenses are interchangeable, offering you a choice of focal lengths.

The camera front can be raised straight up. We usually call this movement a *rising front.* It also can be lowered, and this we call a *dropping or falling front.* [The rising and dropping movements are indicated by the broken arrow in the side-view diagram.]

The camera front can be shifted to the left or right–this movement is called a *lateral shifting front,* or sometimes a *horizontal sliding front.* [The movement is indicated by the broken arrow in the top-view diagram.]

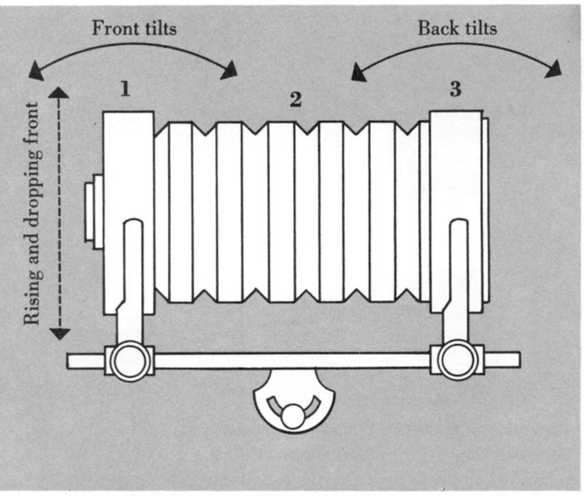
The camera front *tilts* about a horizontal axis [indicated by a solid arrow in the side-view diagram] and *swings* about a vertical axis [indicated by the solid arrow in the top-view diagram].

2 Bellows: This is the flexible, accordion-like tube that connects the camera front and back. On most view cameras you can extend it considerably for extremely close focusing.

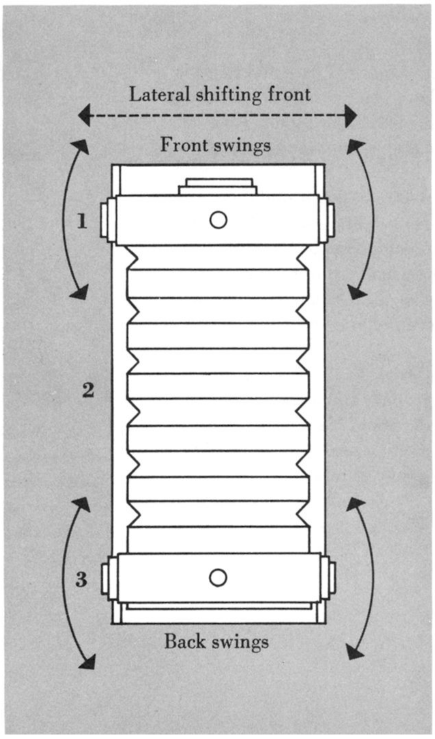
3 Camera back: This contains a groundglass on which you compose and focus, and holds the film when you take a picture.

The camera back *tilts* about a horizontal axis [indicated by a solid arrow in the side-view diagram], and *swings* about a vertical axis [indicated by a solid arrow in the top-view diagram]. On some models the back may also *rotate* [indicated by the arrow in the back-view diagram], so that you can place the subject at an angle in relation to the negative area without actually tipping the camera.

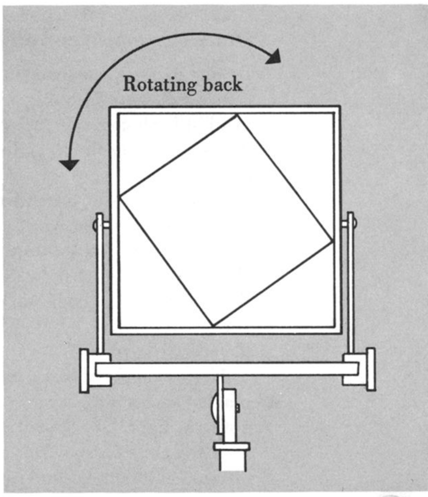
Side view of view camera



Top view of view camera

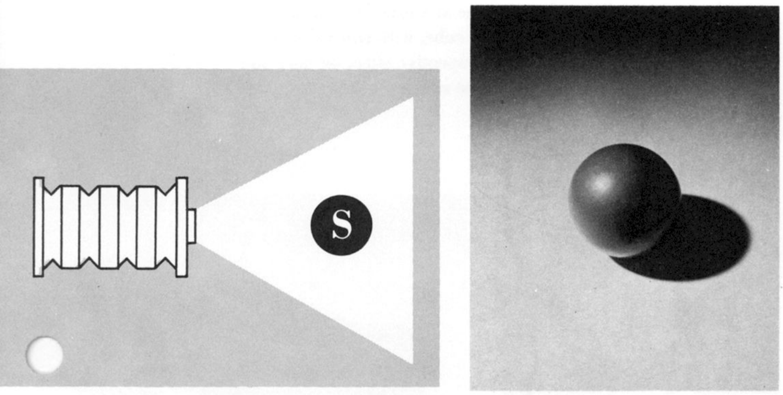


Back view of view camera

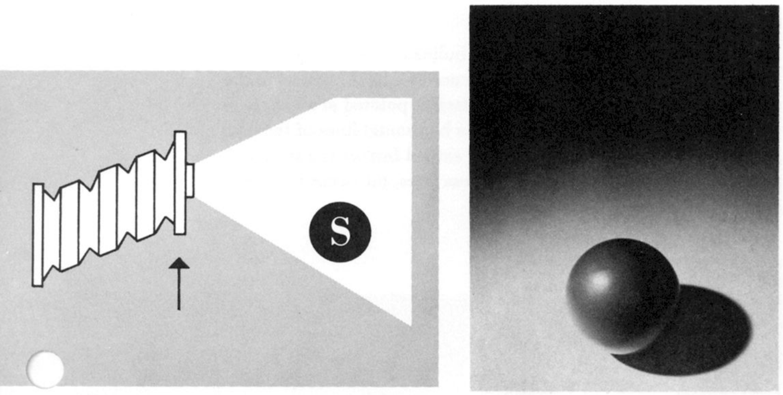


Rising and dropping front

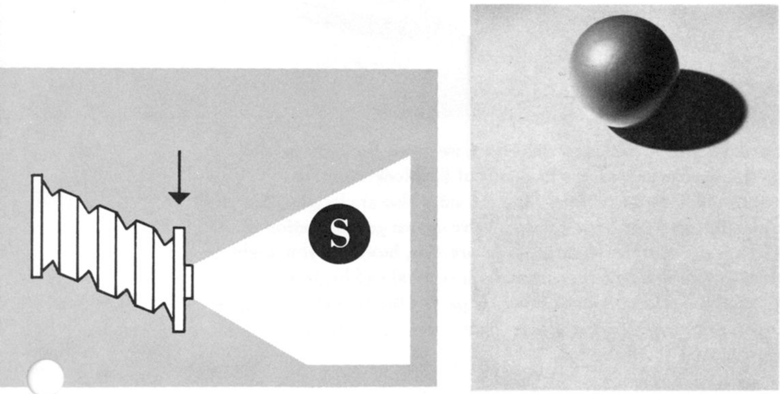
This movement raises or lowers your camera lens, so it sees the subject from a higher or lower viewpoint. It enables you to change the location of your subject in the picture area, getting more in at the top or the bottom, without tilting your camera or changing its position. It has no effect on sharpness or perspective. [Each of the accompanying diagrams shows the position of the front that produced the effect in the matching photograph.]



Front in normal position: The camera front is directly in line with the camera back, and we've aimed the camera so that the ball is centered in the picture area. Next, with the subject in the same position, we'll raise and lower the front and see what happens to the image.



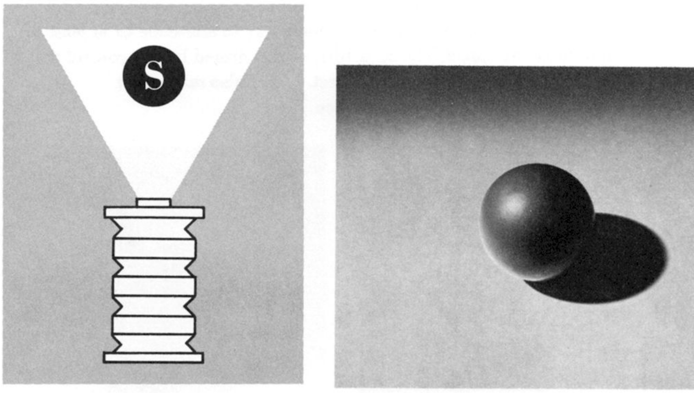
Front raised: Here we've raised the front, so the camera lens is seeing from a higher position–which places the ball lower in the picture without tilting the camera up. Tilting the camera can cause the perspective to look distorted, especially when you're photographing close objects.



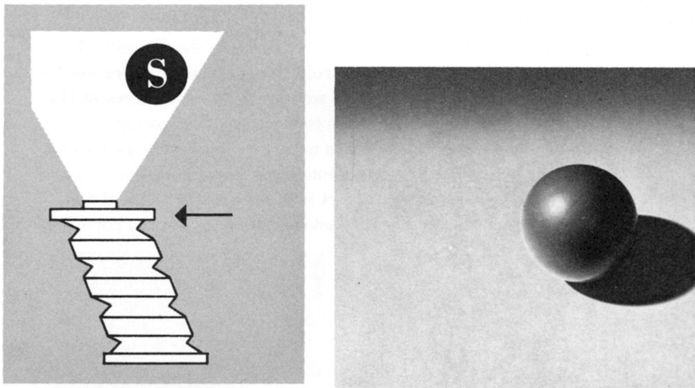
Front dropped: Now we've done just the opposite–we've lowered the front, thus placing the ball much higher in the picture area. You might do this when you want to get more in at the bottom of your picture without tilting your camera down.

Lateral shifting front

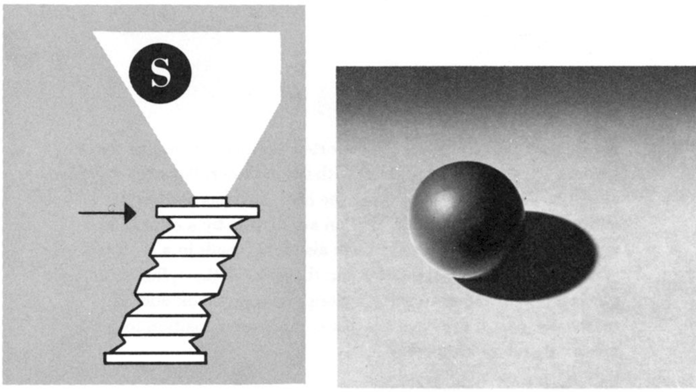
This movement lets you get in more on the left or the right side of your picture without changing your camera angle or position. It has a similar effect in a *lateral* direction to the one the rising and dropping front has in an up-or-down direction. [The accompanying diagrams show the position of the front for each matching photograph.]



Front in normal position: The camera front is lined up directly with the back, and again we've aimed the camera so that the ball is centered.



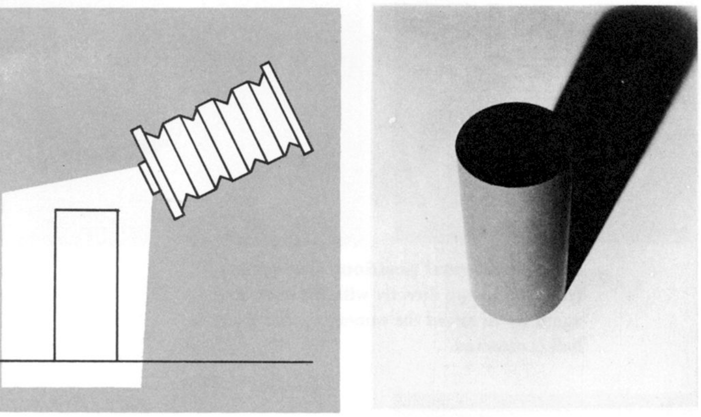
Front shifted to the left: This puts the ball closer to the right edge of the picture area, and includes more space at the left.



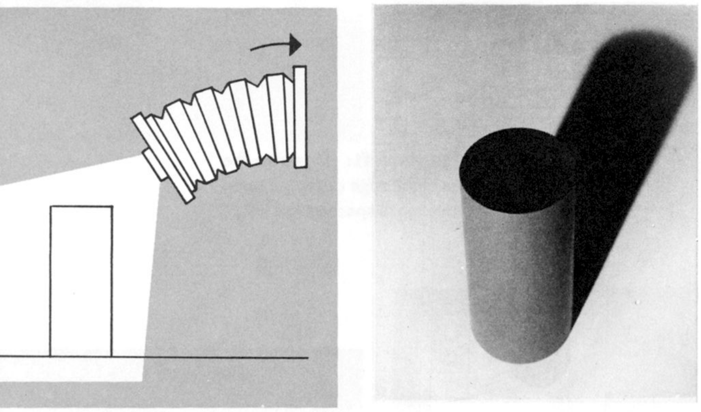
Front shifted to the right: Just the opposite happens here–the ball is moved closer to the left edge, and we include more space at the right.

Back tilts

The back movements of a view camera–both tilts and swings–affect the *perspective* of your picture, and can be used to straighten out parallel lines that appear to converge. You are likely to get distorted-looking perspective whenever you shoot at an angle to the most important planes in your subject [especially a close subject], but the back tilts and swings provide a way to eliminate or at least minimize this effect. The back tilts, demonstrated below, control the *vertical* perspective in your subject. [They also may affect sharpness and subject position, too.]



Back in normal position: As you can see in the diagram, the camera back is parallel with the front. However, the camera itself is tilted at an angle to the subject–a wooden cylinder. As a result, the vertical sides of the cylinder seem to come together toward the bottom. When we see this effect in nature we are hardly aware of it, but it may be conspicuous in a photograph because we can compare the converging sides of the subject with the parallel edges of the picture area. If the effect is very marked, we may want to correct it.

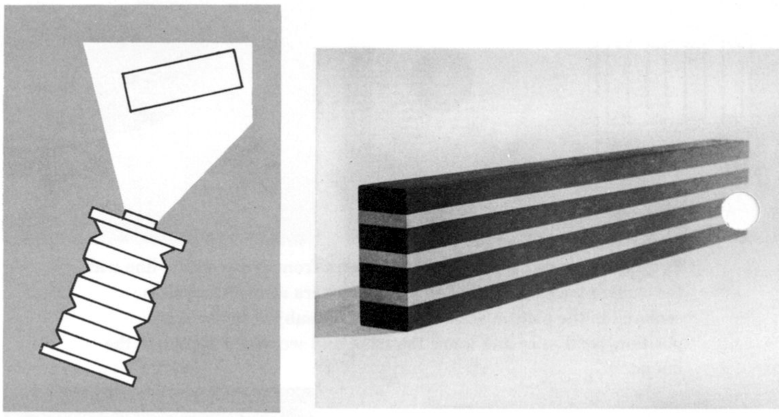


Back tilted: To correct the distorted perspective, we tilt the camera back until it is parallel with the cylinder. Now the cylinder sides are about parallel. Tilting the back also has shifted the subject in the picture area. We can adjust this by a change in camera position. Tilting the back also may result in a shift in focus.

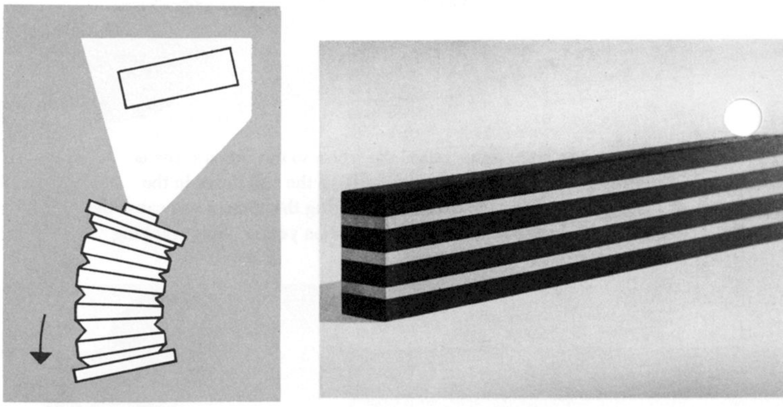
Notice that in straightening out the sides of the cylinder we have made it longer. Sometimes this elongation may look odd. If necessary, adjust the back tilt to a compromise position to get a more natural-looking result.

Back swings

The back swings can be used to correct *horizontal* lines that seem to converge to the left or right. The principle is the same as the one just demonstrated–you swing the camera back until it is parallel with the principal plane of the subject. Obviously, you can only make the back parallel with one plane at a time. For instance, if you were shooting at the corner of a cube, with two sides visible, you could eliminate the distorted perspective effect on only one side at a time. It's up to you to choose which plane is the more important.



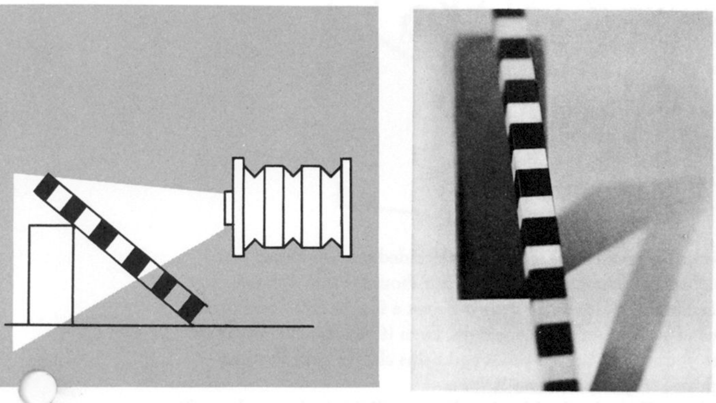
Back in normal position: As we indicate in the diagram, this photograph was taken with the view camera's back parallel to the camera front. However, the camera itself is pointed at an angle to the subject, a long block of wood. The horizontal lines of the long side seem to squeeze together as they extend farther toward the right. If we want to straighten out these lines, the camera's back swings enable us to do so.



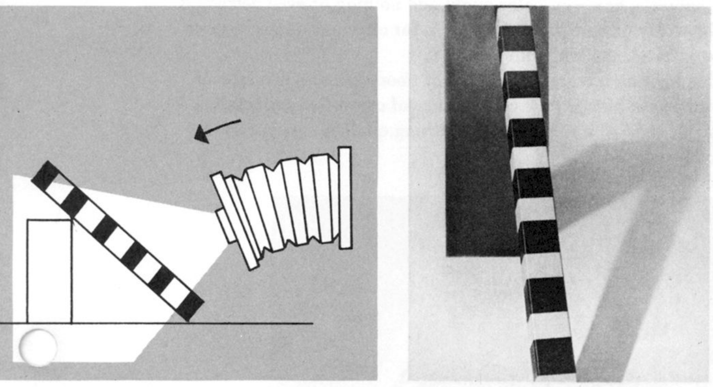
Back swung: To correct this effect, we swing the camera back until it is parallel with the long side of the block. Now the horizontal lines are parallel [and the sides also are longer]. To make this demonstration clearer, we've shown you the action of back swings and tilts separately. In practice, however, you might want to combine both, to correct both vertical and horizontal lines in your subject at the same time. [If part of the subject goes out of focus, as the right end of the bar here, correct with front movement.]

Front tilts

In contrast to the back movements, you use the front movements [tilts and swings] to control *sharpness*; tilting or swinging the lens has *no* effect on perspective. As we demonstrate below, you can use this adjustment to get more near-to-far sharpness without stopping down.



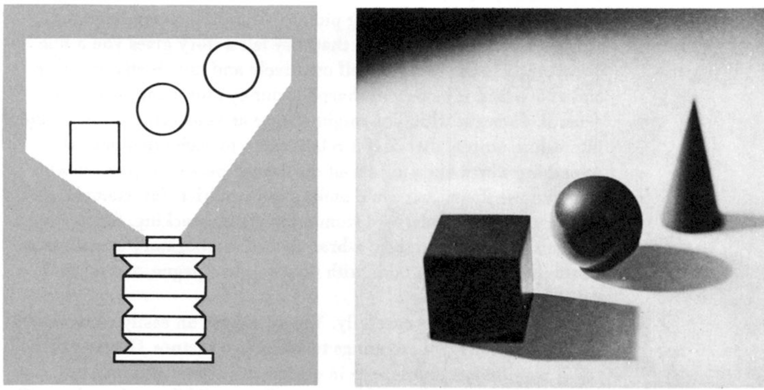
Front in normal position: Here the camera front and camera back are parallel and in normal position. We've focused on a point about halfway up this striped bar, which is resting at an angle, slanting away from the camera. The lower part of the bar, which is closer to the camera, and the upper part, which is farther away, are out of focus. There is a way of getting more of the bar in sharp focus without stopping down the lens for greater depth of field.



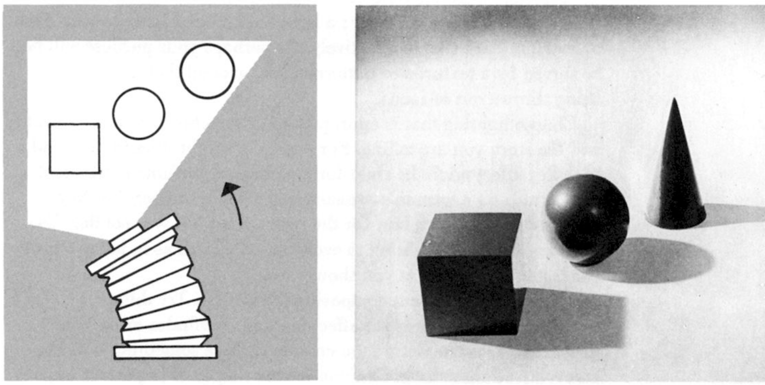
Front tilted: Now we've tilted the lens until it is more nearly parallel with the inclined bar. Notice that not only the midpoint but also the top and bottom of the bar are now sharp. We've increased near-to-far sharpness *along the plane of the bar* without increasing depth of field by stopping down the lens. This is useful in correcting changes in focus that occur when the camera's back is tilted, or when you want a wide range of front-to-back sharpness.

Front swings

Swinging the camera front affects sharpness from left to right rather than from top to bottom. You use front swings to correct undesirable changes in sharpness caused by swinging the camera back, or when you want to get a group of objects all in sharp focus, as we demonstrate here.



Front in normal position: With the front parallel to the camera back, and both in normal position, as shown in the diagram, we've focused on the ball. It's sharp enough, but our depth of field doesn't take in the cube or the cone; both of these are out of focus. Let's assume we want to get them both in focus without stopping down.



Front swung: By swinging the camera front as shown, we've made all three objects sharp. In effect, we've caused the depth of field to slant. If the objects had been slanted the opposite way, we'd have swung the front that way. The effect of swinging or tilting is best observed with the lens wide open. Adjust it till your important objects are as sharp as you can get them. Then stop down for greater depth of field, if needed.

Combined movements

We've demonstrated view-camera adjustments one at a time, but in actual picture-taking you often use them in combination. Here's a good procedure to follow:

1. With camera front and back in normal position, select the camera viewpoint you want, and focus [with the lens wide open].
2. Tilt and/or swing the back to correct the perspective.
3. Tilt and/or swing the front to adjust sharpness.
4. Refocus, if you need to.
5. Stop down until you get the depth of field you want.

You won't have to adjust perspective for every still life, particularly if your subject has an irregular, nongeometric shape, such as a bunch of flowers in a curved vase. But subjects with regular, geometric shapes and straight sides may look distorted if photographed close up and at an angle. Then you may want to use back swings and tilts.

Stopping down the lens alone may not give you the sharpness you need. However, a combination of front swings and/or tilts [Step 3] plus a small aperture usually will do the trick.

When you adjust the front and back to extreme positions, you may find yourself cutting off light from the top, bottom, sides, or corners of the groundglass. Sometimes, the resulting dark area can be cropped off when you make your print. But be careful you don't inadvertently cut off light from important details. A wide-angle lens permits you to use more extreme view-camera positions without obscuring important parts of the picture area.

Creating a story-telling still life

One of the most worthwhile and intriguing kinds of still-life photograph is the story-telling picture. Choosing, arranging, and lighting a group of objects so that they tell a story gives you a fine opportunity to express yourself creatively and imaginatively. Over and above this, it helps you sharpen your eye for composition in general. To begin with, you might choose as your subject any group of interesting objects that bear a relationship to each other and tell something worth knowing about the unseen person or persons who own and use them. You could make good still lifes, for example, with a set of carpenter's tools, toys from a Christmas stocking, the quaint contents of a Victorian bric-a-brac shelf, the laboratory utensils of a research chemist, or a table with flowers, champagne, and a candle on it.

Select your objects carefully. You must have an easily recognizable reason for showing these things together in a picture. Otherwise, the result may be just an exercise in design–attractive, perhaps, but lacking the emotional appeal a story-telling still life ought to have. Get variety in size, shape, texture, and value, and in color, too, if you are shooting in color. You can achieve more visual excitement in your picture if you include things that have opposite qualities–something light and something dark, for example, or a rough-textured object and a smooth, shiny one.

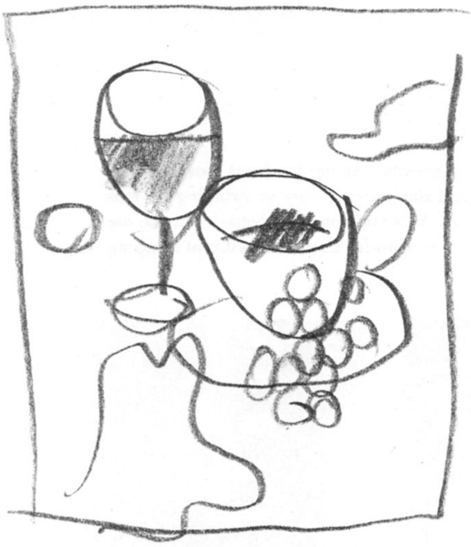
Generally, a simple background is best for a still life because you'll want to emphasize the objects strongly. A dark background will make light objects stand out clearly; a light background will show up dark or medium-dark shapes effectively. Or perhaps your purpose will best be served by a textured or patterned background that is muted by being thrown out of focus.

Choose lighting that is appropriate for the objects you are showing and the story you are telling. For example, bright illumination and a high-key effect might be right for a picture of perfume bottles and beauty aids on a woman's dressing table, while somber, low-key illumination might be best for the relics of a Civil War soldier. Use your knowledge of lighting to evoke mood as well as to bring out the character of the objects you show.

Take your time about composing the picture. Try different arrangements and study the effect in your viewfinder or on your groundglass. Is the picture too crowded? Take something out. Too empty? Add something. Can you see the shapes of important objects clearly? Are you emphasizing the things you want the viewer to notice first, and subduing the less important ones? Have you related the objects to each other in an interesting way? Don't shoot until you're satisfied you've arranged the objects in a manner that supports and strengthens your picture idea.

Here and on the following pages, Irving Penn demonstrates how to take a few simple ingredients and transform them into a still-life picture that has beauty and meaning. The story he chose to tell was "coffee and liqueur"–the end of an elegant dinner. He wanted to create a mood of after-dinner relaxation and enjoyment. The unseen people have sophisticated tastes. In making this picture he encountered a good number of the problems characteristic of still-life photography, and he shows you how to solve them.

You can adapt many of the methods shown here to your own picture-taking. Penn used a view camera because he wanted the quality that a large film size affords and the precise control over sharpness that is possible with view-camera adjustments. However, you can create a similar picture with a small camera, too. The important thing is to understand–and use–the thorough, logical procedure of planning, refining, testing, and shooting that Penn demonstrates here. Let's follow this procedure in step-by-step detail from picture idea to finished photograph.

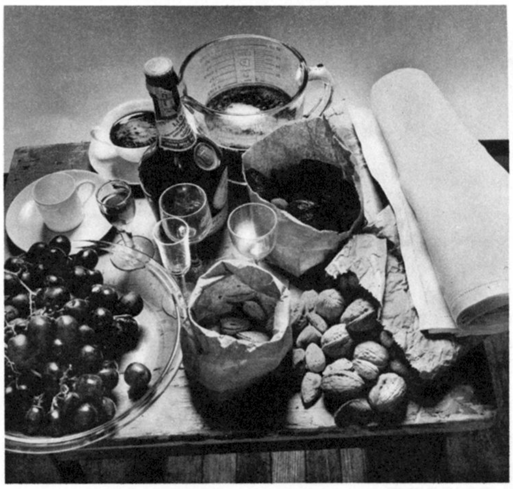


Planning the picture: Once you've decided on the subject you want to show, it's a good idea to put your thoughts into a sketch. You don't need to make a detailed drawing–just a few lines to indicate the positions of your main objects will do. Even if the sketch is rough, it provides you with a starting point and helps clarify your thinking–although you may depart from it later.

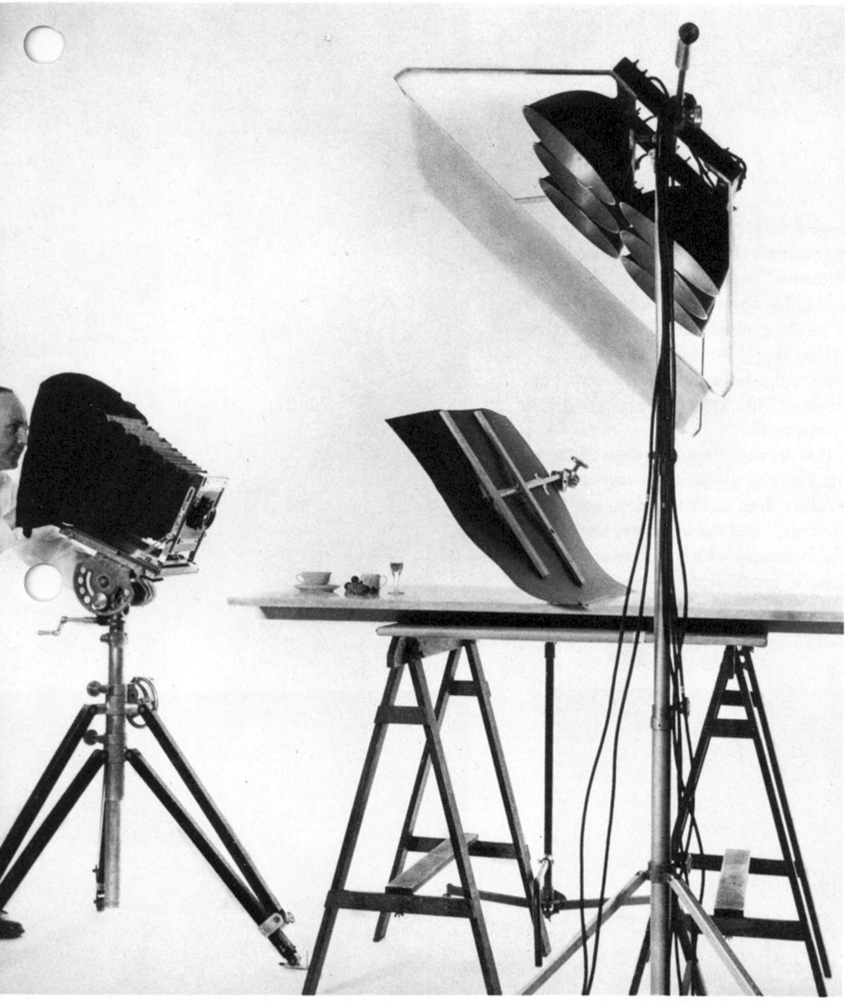
The sketch Penn did for his after-dinner still life is shown above. To complete his story of "coffee and liqueur," he felt he needed more than just a coffee cup, saucer, and liqueur glass. So he sketched in a bunch of grapes, a nut, and a suggestion of folded napkins.

He decided to photograph this still life in color because he felt it would enrich the emotional and visual effect he had in mind. [The final transparencies are reproduced in color on page 15.] With some still-life subjects, however, color might add nothing or even detract. A strong interplay of light and dark values, for example, might be most effective on black-and-white film.

For his lighting, Penn chose a bank of floods because this type of light source gave him [1] the convenience of controlled artificial studio light, and [2] a soft, realistic lighting quality, appropriate for the mood he wanted.



Selecting the elements: Choosing the right picture elements is a key step in creating any good still life. Here is the selection Penn assembled before beginning work. He gathered several different types of coffee cups and liqueur glasses, a variety of nuts, grapes, dried fruits, napkins, a bottle of liqueur, and a measuring cup filled with black coffee. Notice the variety in the sizes, shapes, textures, and tonal values of these items. As a still-life photographer, you must be prepared to try variations or "edit"–take out things that weaken the picture and substitute others that improve it–as you arrange your objects. Give yourself a wide choice of things.



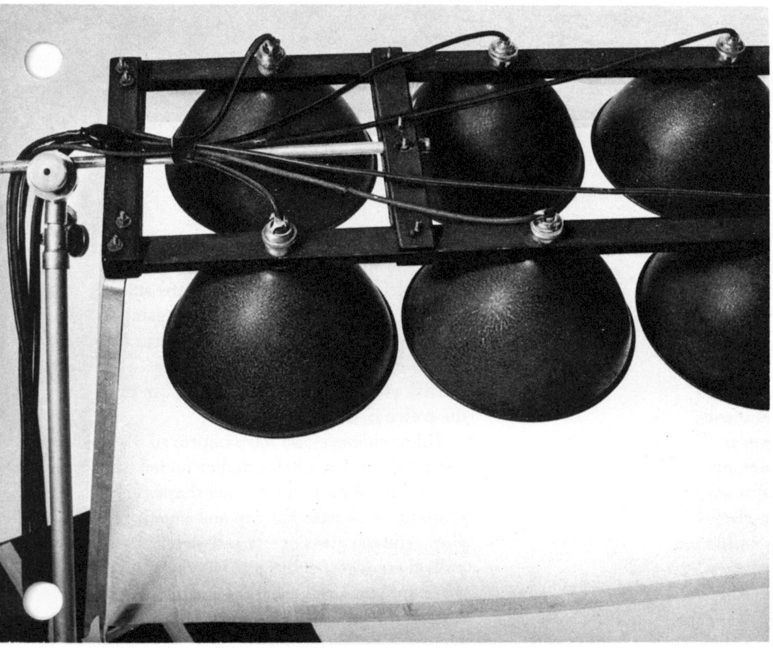
The overall setup: Here's the overall setup. The working surface is a slab of marble–chosen to simulate the top of a coffee table–resting on a wooden plank. [If the surface shows in your photograph, it should be appropriate for the picture situation.] The plank is supported by two horses with a brace to insure rigidity. Small horses like these are available at hardware stores. With some types of horses, the legs can be removed from the crossbar for compact storage–a valuable feature if you are limited in space. A pair of horses plus a sheet of heavy plywood or a small flush door gives you a good working surface if you are going to do much still-life photography. If you do just a little, then the top of a sturdy table or any other steady surface will serve.

A bank of six floodlights with a diffusion screen is placed in a high backlighting position. [See the picture below for a close look at construction details of the lighting unit.]

Behind the still-life objects, the photographer has rigged a light-stand with a metal bar that holds a piece of black construction paper stapled to strips of wood. The paper will cast a shadow that gives a dark background, making the white coffee cup and napkin stand out clearly. As you will see on the following pages, no sharp horizon line appears in the picture–the marble gradually shades off into black shadow. A sharp horizon line tends to cut a picture into two distinct parts, and can be a distracting element. Using a piece of black paper to cast a shadow gives you a good way to eliminate this problem in pictures where you want a dark background.

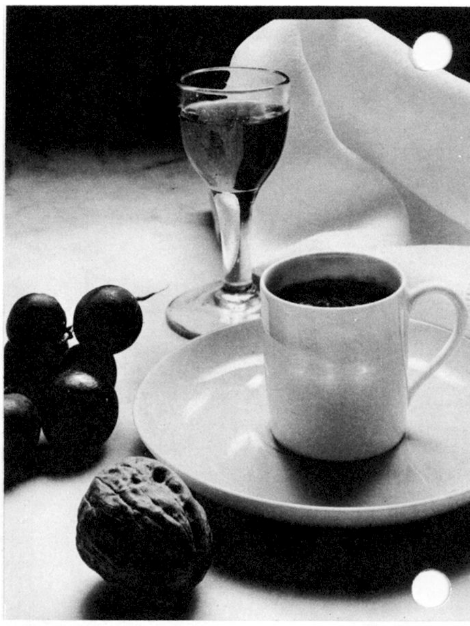
Penn used an 8x10 view camera with an 8 1/2-inch lens for this shooting. The camera is pointed slightly down to give a view of the surface as it might be seen from a seated person's eye level. If you're working with a small camera without perspective controls, it's usually a good idea to use a moderately long lens and a shooting distance that minimizes perspective.

Once you've determined the camera position, mark the location of your tripod legs on the floor with chalk or tape. Then you'll be able to reposition the camera in the event it's accidentally shifted out of place. Another method is to nail the tripod legs in position, as Penn did here.



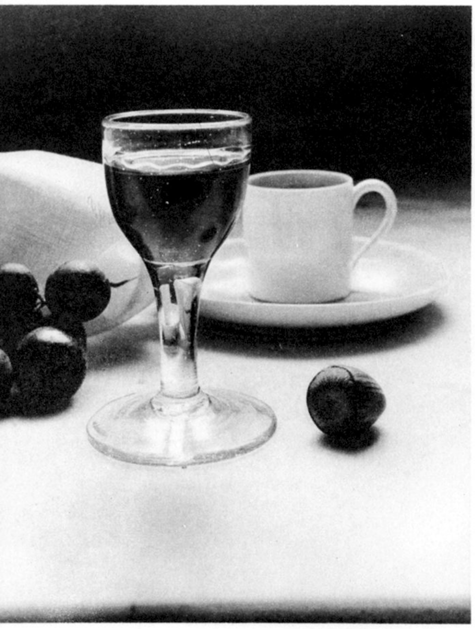
The bank of lights: This back view of Penn's bank of floodlights shows its construction. The frame is made from pieces of slotted wood held together with nuts, bolts, and ring washers. A crossbar secures the frame to the stand. Standard metal reflectors hold No. 2 [500-watt] photoflood bulbs. [Screw-in-type flashbulbs could be substituted, if desired.] The diffusion screen is a piece of spun glass with the edges taped to prevent fraying. The screen is attached to the wooden frame with strips of aluminum. Penn had a carpenter construct this rig, but if you are handy with tools you can readily build a similar unit. It's a valuable addition to your studio lighting equipment, and can be used effectively for portrait, fashion, and editorial photography as well as for still lifes. It gives a pleasing light with soft highlights and shadows.

Composing the picture

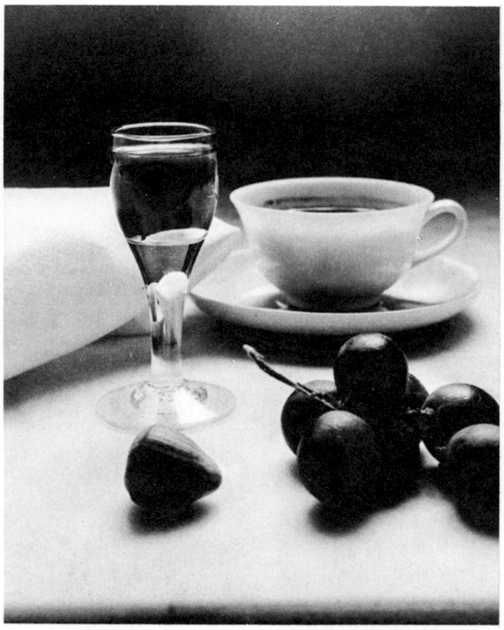


1 These four pictures show the photographer's thinking and seeing as he experimented with composition, first arranging his objects and then studying the result on the groundglass. He took pictures of various stages for demonstration purposes only. In practice, of course, you would shoot only after you arrived at your final composition.

In this arrangement the proportions are wrong. The cup and saucer overwhelm the glass rather than work with it to say "coffee and liqueur," and the walnut is too big. The napkin interferes with the glass and occupies so much of the picture area that it becomes distracting.

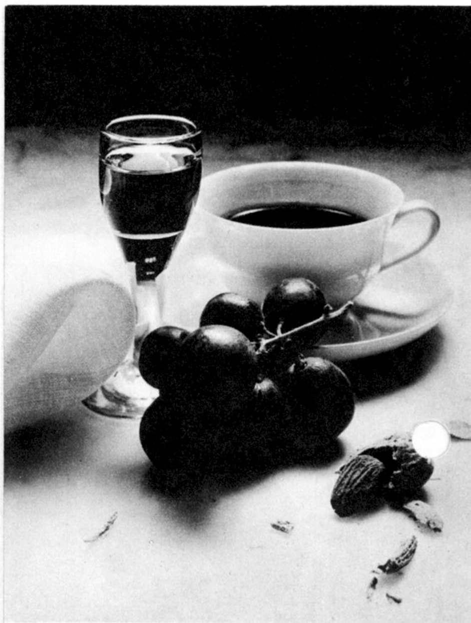


2 Moving the glass closer to the camera increases its importance, and shifting the napkin to the left makes it less conspicuous. The large nut has been replaced with a smaller one. The photographer also experimented with a lower camera viewpoint. It's a good idea to try several elevations during the early stages of composing; sometimes a higher or lower viewpoint will make a significant difference. However, the new camera angle doesn't seem to improve things here, and now the glass is too big.



3 With this picture Penn felt he was approaching the composition he had in his mind's eye. He's changed to a differently shaped coffee cup and a smaller, less dominating liqueur glass. The grapes now are displayed in the right foreground, in pleasing balance with the other elements.

Several problems remain, however. The smooth nut is too similar in texture and shape to the grapes, and the camera angle doesn't show the coffee in the cup clearly enough. Also, the composition is a little too neat, too orderly. Penn felt it needed something to give it more life–to suggest vividly that the people who used the objects were just outside the picture.



4 Sometimes a slight change will bring a composition to life. By replacing the smooth nut with a broken almond and scattering bits of shell about, Penn added realism and movement to the picture. Raising the camera viewpoint a bit shows us more of the coffee in the cup.

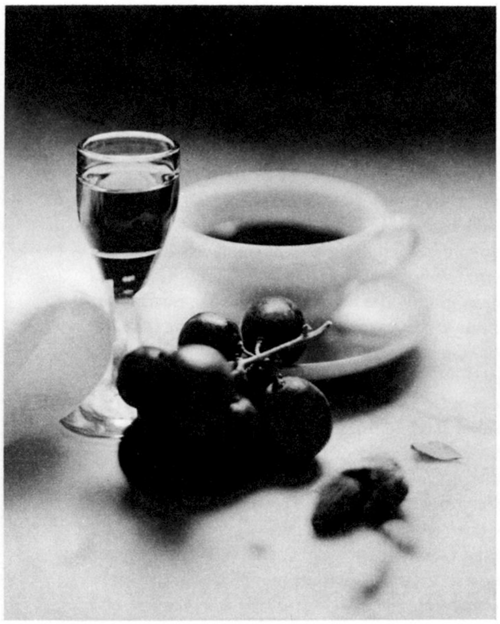
Other changes also have improved the composition. The photographer folded the napkin into a more interesting shape. The grapes now overlap the cup and liqueur glass, and the glass overlaps the cup. This pulls these picture elements together into a more unified arrangement. Penn now was ready for the next step.

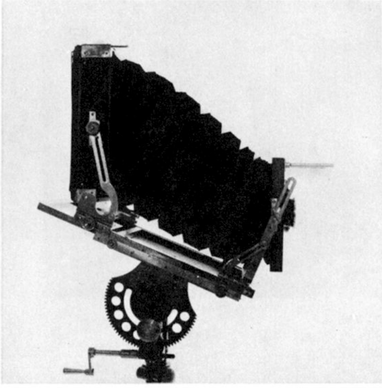
Making view-camera adjustments

1 After you've arranged the objects to your satisfaction, it's time to make any view-camera adjustments necessary to control perspective and sharpness. In Penn's still life, perspective control was simple. His camera was slightly higher than the objects, looking down on them. He swung the back to a vertical position, which gave him normal-looking perspective.

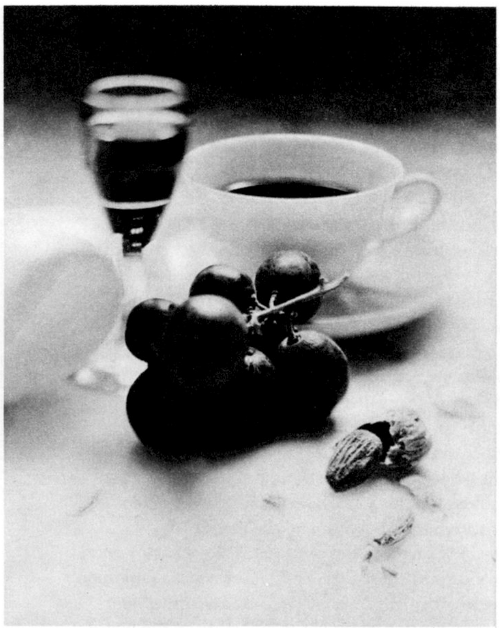
Next, he experimented with tilting the camera front to make different areas of the picture sharp and emphasize different objects and details. He took this demonstration picture with his lens wide open, so that shallow depth of field would show you clearly the effect he was getting.

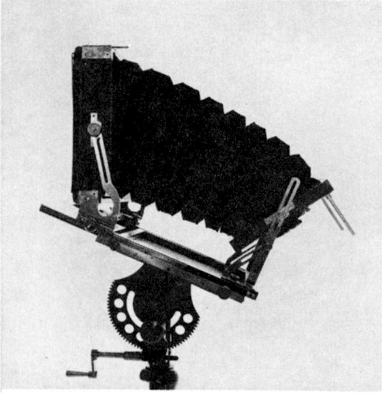
The accompanying picture of the camera shows its back tilted vertically—for accurate perspective—even though the camera itself is pointing down at an angle. The front also is tilted to a vertical position. As a result, only the most distant grapes and the glass are in sharp focus.



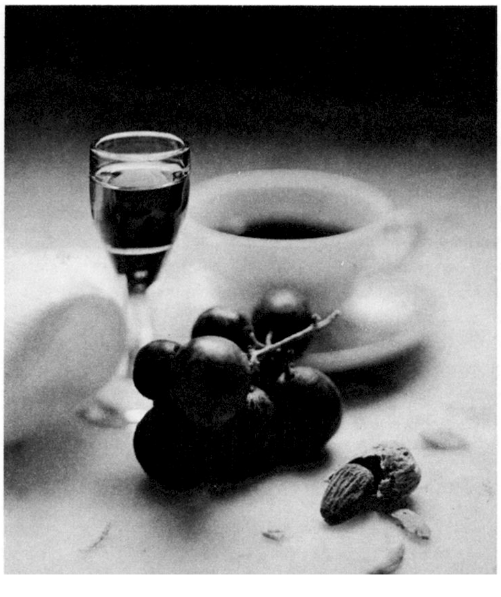


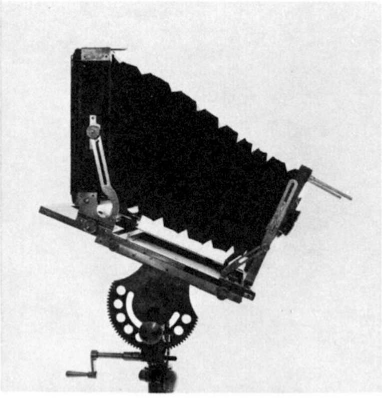
2 Here Penn tilted the lens far forward, as you can see in the small picture of his camera. This altered the areas of sharpest focus in the still life. Now the almond is fairly sharp and so are part of the grapes and the top of the cup. However, the top of the liqueur glass is much too blurred. In adjusting the front, decide what objects or areas must be sharp and try to find a position of the front that gives this effect. Do this with the lens wide open, so you can see what's happening. Then stop down for greater depth of field and a wider range of sharpness, if necessary.

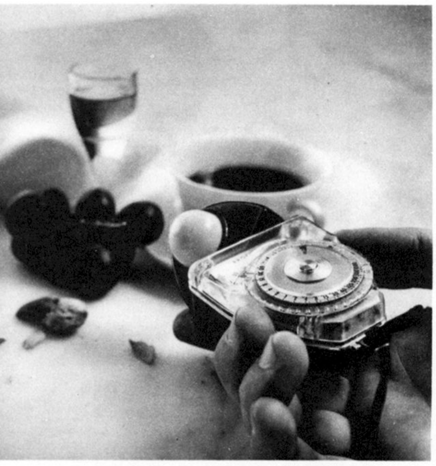




3 Here's the position Penn finally selected for the camera front—it's tilted farther forward than in Picture No. 1 but less so than in 2. The nut in the foreground, part of the grapes and napkin, and the top of the liqueur glass are in focus. This is a good compromise which makes most of the main objects adequately sharp. The cup and saucer have gone considerably out of focus again, but the photographer will make them sharper by stopping down when he takes the final picture. The next step is to determine what exposure is necessary. This is demonstrated on the following page.





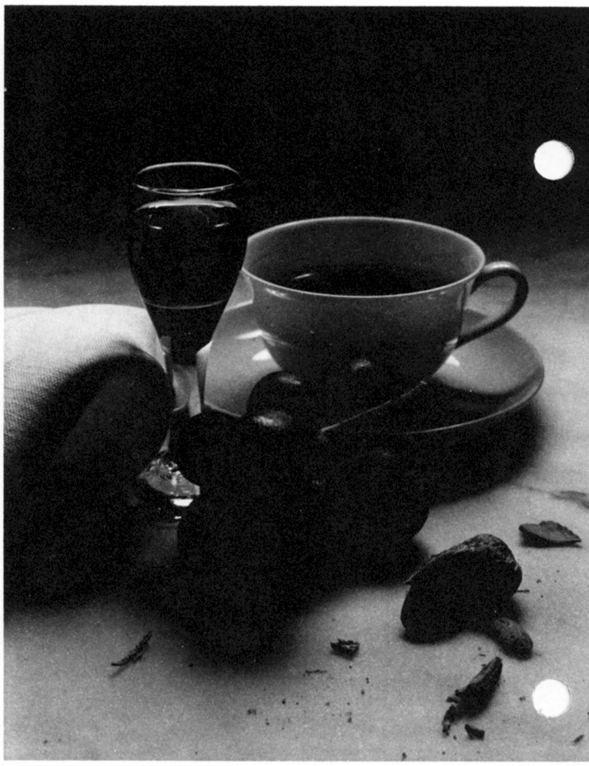


Taking an exposure reading: Take an accurate meter reading to determine exposure, as Penn is doing at left. With still-life subjects it's usually practical to bracket, shooting one picture at the exposure indicated by the meter, plus one or more on the overexposed side and one or more on the underexposed side. Then you can choose the effect you like best. Penn is holding his incident-light meter so that its light-collecting sphere is facing the camera. The sphere is partly in light and partly in shadow, giving him a good compromise reading for the illumination, which is coming from the bank of floods in a high backlighting position.

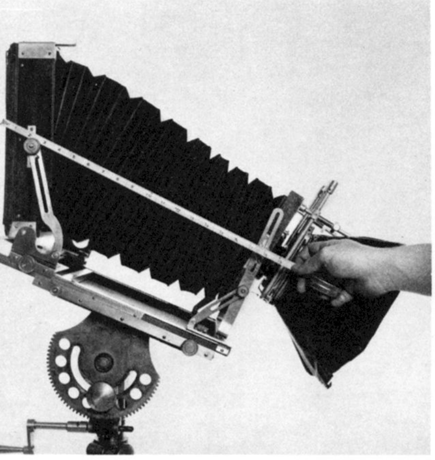
In still-life photography you may need to increase the exposure indicated by the meter to compensate for other factors. These include light loss due to bellows extension [explained below], *reciprocity failure*, and compensation for any filters.

Reciprocity failure occurs with long or very brief exposures. It simply means that film does not respond as efficiently when the exposure is very long or very short, and you must increase your exposure to compensate for this. For example, exposures of several seconds' duration usually involve a considerable degree of reciprocity failure. For more details, see your Technical Manual.

Naturally, if you add a filter you must increase exposure by the required filter factor. Filters sometimes are needed for long exposures on color film because these exposures may change the colors. If you want accurate colors you'll have to compensate for this *color shift*, as it's called. Again, refer to your Technical Manual.



Don't shoot a still-life picture without making necessary exposure calculations. This picture was taken at the exposure indicated by the meter reading–eight seconds at *f*/45–yet it is greatly underexposed.

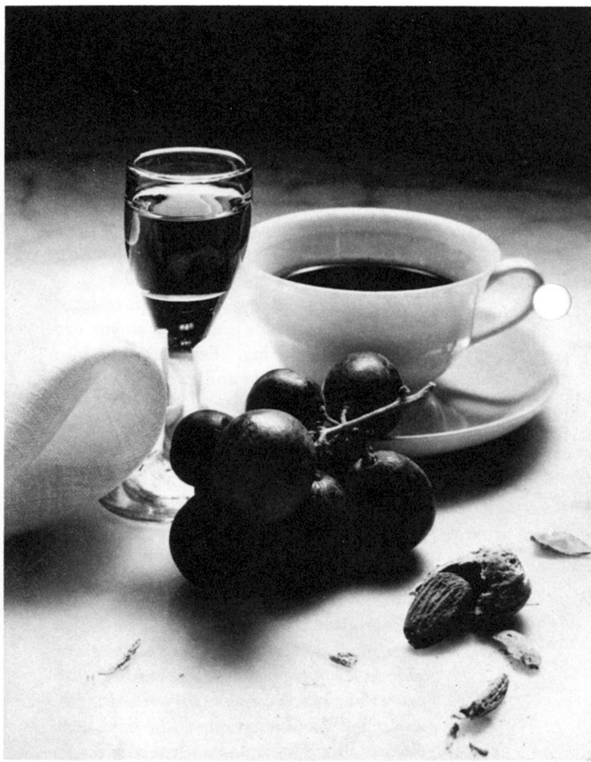


Measuring bellows extension: When you considerably extend the bellows of a view camera for a very close view, as at left, you increase the distance that light must travel from the lens to the film. The intensity of light falls off in proportion to the square of the distance it travels. You must compensate for this loss by giving more exposure. [Adding an extension tube to a camera creates a similar problem and also requires exposure compensation.]

At what point does bellows extension become a significant factor? It will depend to some extent on the latitude of your film and the degree of underexposure you are willing to tolerate. However, here's a good rule of thumb: Bellows extension may become significant whenever your lens-to-subject distance is seven times the focal length of the lens or less. With an 81/2-inch lens on a view camera, for example, this would mean a focusing distance of about five feet or less. With a 50-mm lens on a 35-mm camera it would be about 14 inches, etc. A table for converting millimeters to inches is given in your Technical Manual.

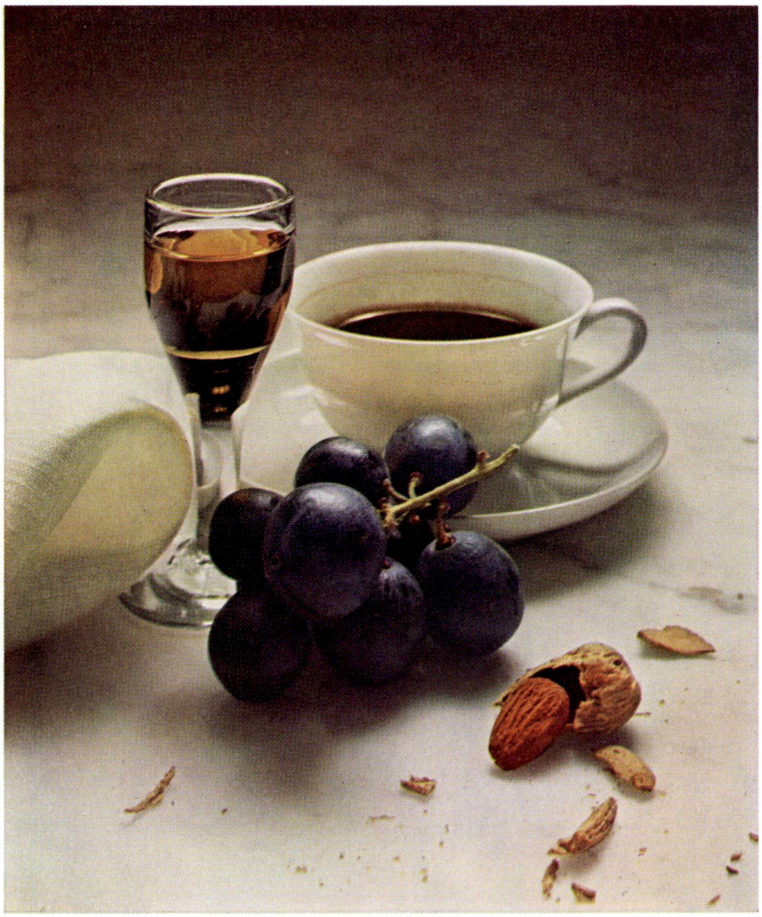
With a view camera, the first step is to take a ruler or tape measure and determine the exact distance from the groundglass to the optical center of the lens with the bellows in its extended position, as Penn is doing here. [There is a lens shade mounted on the front of this camera. Its use will be explained later.] Some cameras have a dot or other mark on the front to indicate the optical center. Otherwise, measure to the diaphragm. The lever that controls the aperture will indicate the position of the diaphragm closely enough.

Once you've measured the bellows extension you can figure out the new exposure factor. You'll find directions for doing so in your Technical Manual.



Do compensate for bellows extension, reciprocity failure, and filters. For this black-and-white test shot, Penn allowed for these factors and exposed about four times as long as the meter indicated. It gave a normally exposed picture. However, to get a choice, he still bracketed during his final shooting.

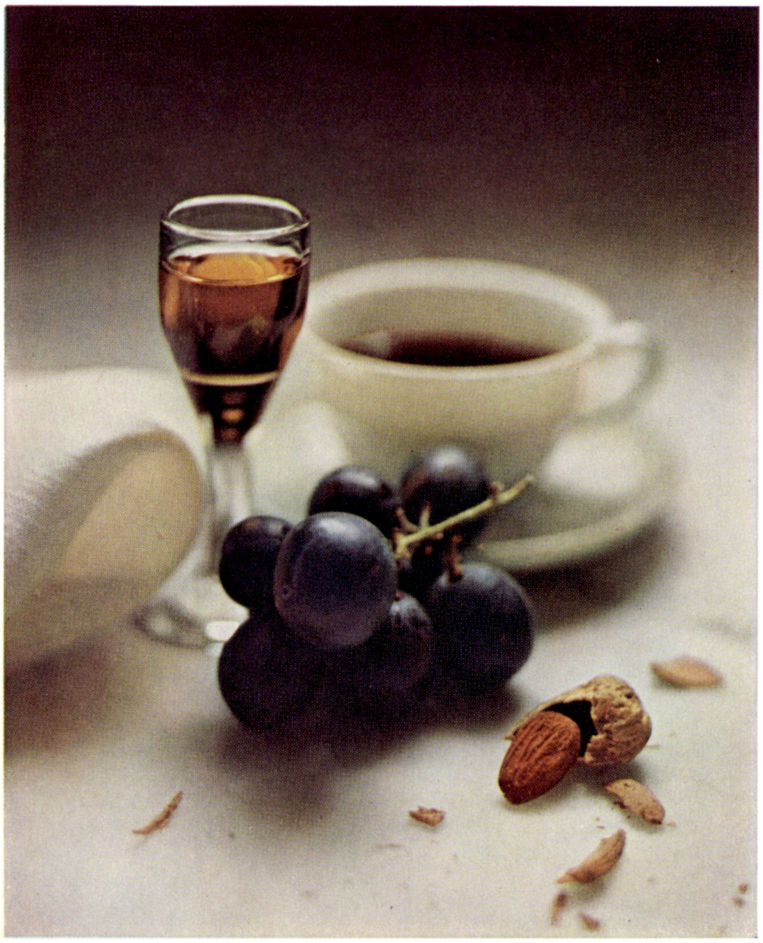
The final pictures



Here's one of the final pictures Penn made. It was taken on Type B transparency film and exposed for twenty-eight seconds at $f/45$. He used a yellow color-correction filter to balance the film exactly to his studio floods, and a magenta filter, recommended by the film manufacturer, to compensate for the color shift during the long exposure.

Notice the subtle, sophisticated color scheme Penn has used. There are whites and delicate pastels in the marble table, the cup and saucer, and the napkin. Standing out strongly against these muted hues are the golden liqueur, the dark blue grapes, the dark coffee, and the nut and shell. The effect is rich, yet restrained–in keeping with the atmosphere of quiet elegance that the photographer had set out to create.

Notice the quality of the lighting, too. Highlights and shadows are distinct enough to model the forms, bring out the texture of the linen, and make the grapes shine dully and the glass and liqueur gleam. Yet the highlights aren't harsh and most of the shadows are soft, with good detail in them. The illumination is gentle and realistic, like north window light, and it also contributes strongly to the serene mood of after-dinner relaxation.



After taking your basic shot, shoot some others, too–varying the exposure, stopping down for greater depth of field, opening up for a softer effect, etc. Sometimes one of the alternates will turn out to be the most pleasing.

For example, look at this alternate version of the after-dinner still life. Here Penn opened his lens to $f/6.8$ and reduced the exposure time to one second. The total exposure is just about the same as in the picture above, but the shallow depth of field creates a much different effect. The blurred shapes give the picture a dreamy, more romantic quality.

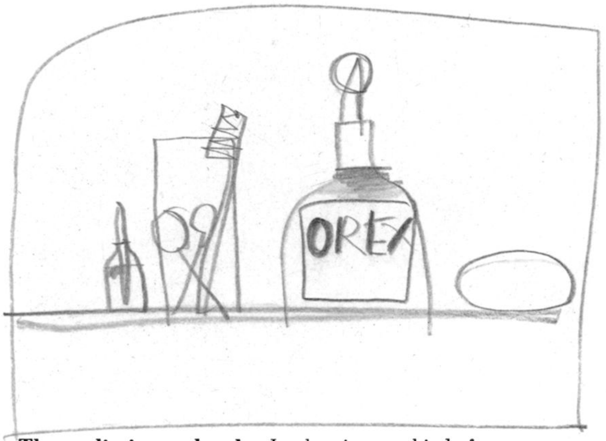
However, the emphasis now is more on the liqueur and less on the coffee cup. The previous picture says "liqueur and coffee" more emphatically than does this, and therefore is a more accurate statement of Penn's original idea. But this version has charm, too. It might be the better choice as a mood-setting illustration for a magazine story or feature, for example.

The point here is that overall sharpness isn't *always* desirable. You should consider the question of sharpness with each picture. Sometimes a blurred background or foreground will enrich the photograph. It depends on the story you want to tell and the response you hope to get from your viewers.

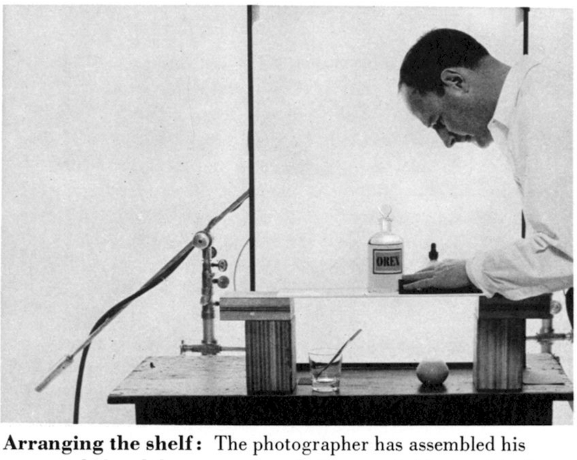
Creating a product still life

Shooting product still lifes is an important part of the work of the industrial, advertising, or editorial photographer. Usually, you must show the product in a clear, attractive way. Often you use crisp, sharp lighting that emphasizes the label and brand name, rather than soft, romantic illumination for mood, as with many story-telling still lifes.

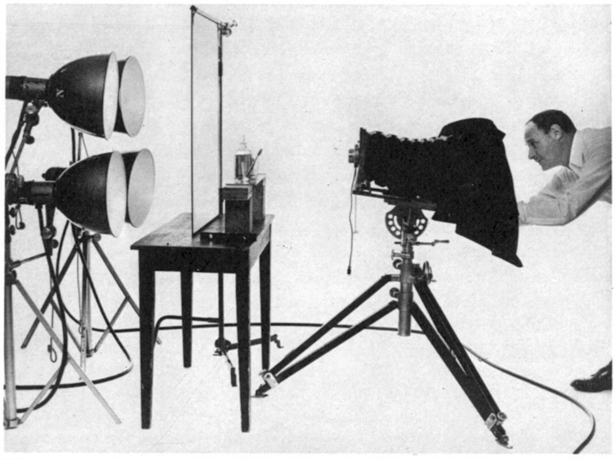
In the following step-by-step demonstration, Irving Penn shows you good methods for taking product pictures. He's chosen for his subject an imaginary new mouthwash called Orex. His aim is to show a bottle of the product–a red liquid–in a clear, appealing color picture suitable for an advertisement. At the same time, the picture should suggest where the product is used. The final color pictures are reproduced on page 20. Penn also made many black-and-white pictures at different stages of preparing the still life to show how he worked out the composition, lighting, and other details. Study these pictures carefully–they illustrate methods you can apply to your own work. Again, Penn used an 8x10 view camera, because he wanted a large transparency such as an advertising client might require. However, you can use similar methods with a small camera, too.



The preliminary sketch: In planning any kind of composition, it's helpful to begin with a sketch–to get your thoughts down in visual form. Rough in the main object first, in this case the product, then group around it any other elements you feel you need to suggest its use or setting. Penn decided to show the bottle as if it were standing on a glass shelf in the bathroom of a home. He added a medicine bottle, a bar of soap, and a glass containing a toothbrush and Q-tips–all common household objects that would unobtrusively set the scene.



Arranging the shelf: The photographer has assembled his props and placed them on a glass shelf supported by two blocks of wood. When photographing liquids close up like this, *be sure you get them absolutely level*–they will have a disturbing slant if your surface is uneven. Don't trust your eye. Use a small spirit level to make certain, as Penn is doing here. He used pieces of cardboard as "shims" to adjust the shelf until it was perfectly level.



The overall setup: Here's the setup that Penn used. At left are four 1600-watt-second electronic-flash units arranged to shine through a sheet of translucent opal glass that will even out their light, giving the effect of diffused backlighting. The glass sheet and the shelf holding the still-life objects are standing on a small but sturdy table.

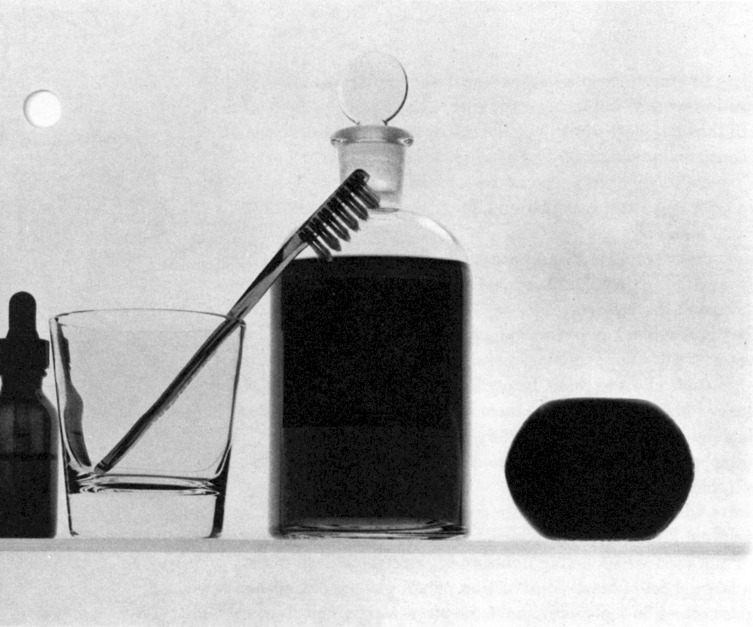
When photographing liquids and glassware, it is often desirable to emphasize their transparent quality. The best way to do this is to shine light *through* them from behind, creating sparkle or luminosity. The lighting setup shown provides a good method of getting this effect.

Of course, backlighting will silhouette any opaque objects in the picture. However, you can add side- or frontlighting to illuminate these objects, reveal the label, emphasize texture, etc. [Later, you'll see Penn add a frontlight to this setup.]

You can obtain opal glass from a glass supply store. A 3x3-foot sheet should be big enough for most small-product setups. For safety's sake, and to prevent chipping, tape the edges as Penn has done here. To support the top of the sheet, tape it securely to an extension bar held by a light-stand.

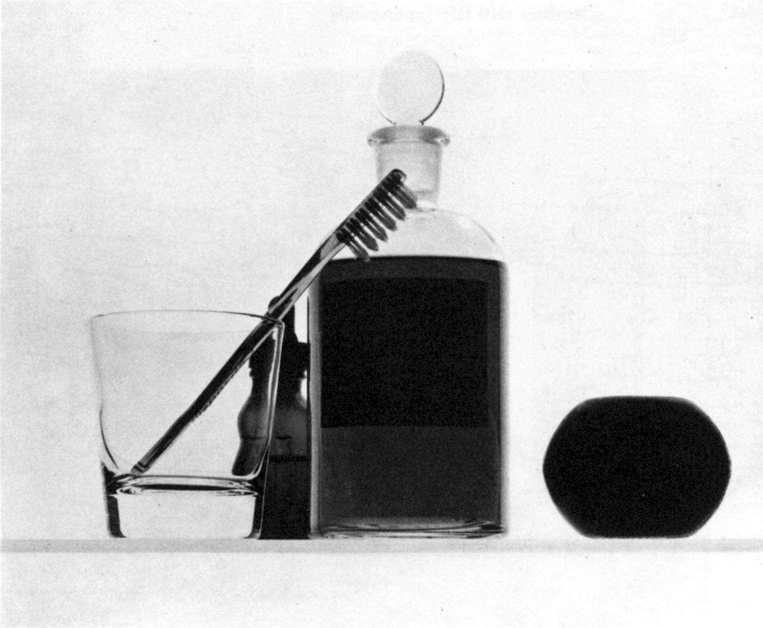
You could use photofloods behind the screen instead of electronic flash and achieve much the same effect. However, speedlight is a good choice for many product pictures. It minimizes the danger of blur due to camera shake or vibration of the subject–often a problem with the prolonged exposures typical of still-life photography with floods.

With backlights and a diffusion screen, use no more light than you absolutely need. If the background light is too strong you may lose contrast and sparkle, and even fog your film. It's wise to run test exposures, bracketing your shots. Find out what is the least amount of light and exposure that will give you a good clean white in the background. Keep a record of the number of lighting units you use, their power, and their distance from the screen, as well as exposure data on your test shots. Then, if you wish, you can easily re-create the effect when you set up another time.

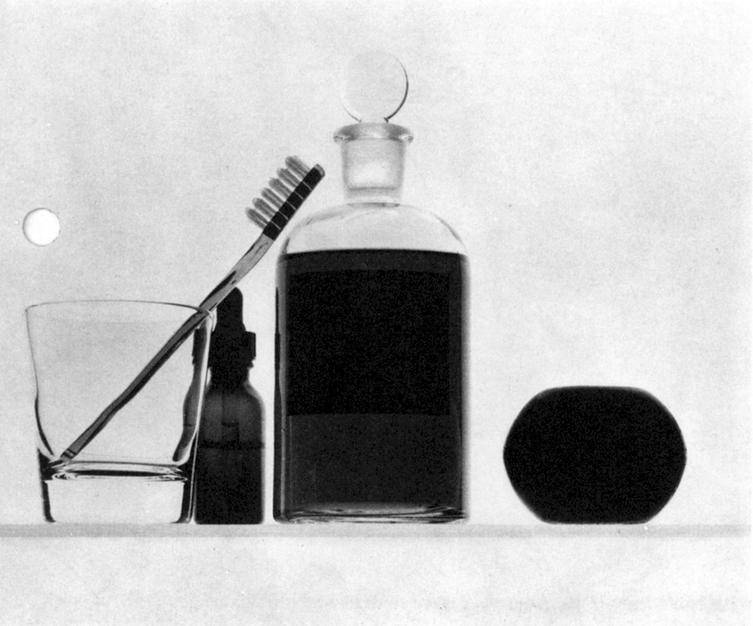


1 In a product still life your goal is to arrange the elements in a pleasing way that emphasizes the product. The photographs on this page show different arrangements Penn tried before arriving at one he liked. These pictures were taken for *demonstration purposes only*. It's not necessary to shoot each tentative arrangement–just study it in your viewfinder.

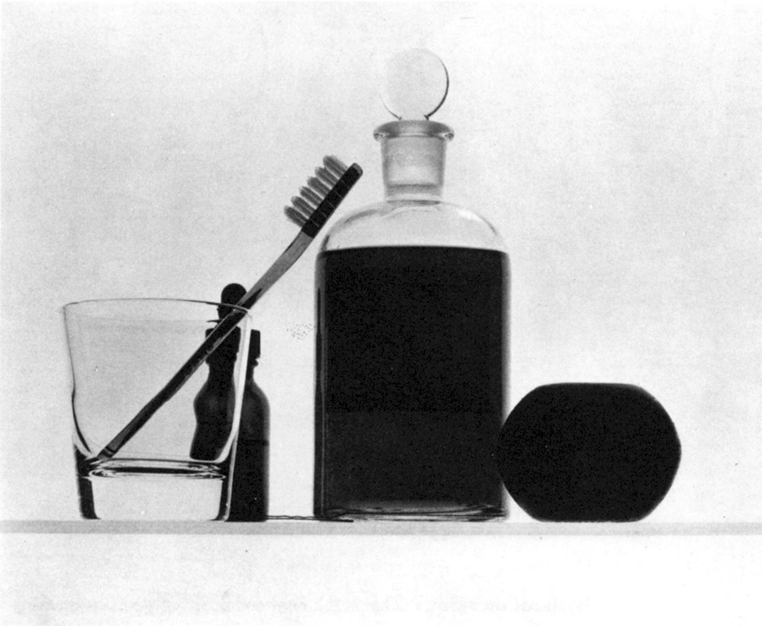
First Penn lined up the objects as shown above. [He left out the Q-tips because he decided the picture contained enough without them.] However, he didn't like this arrangement because the objects are too separated and lined up in a row.



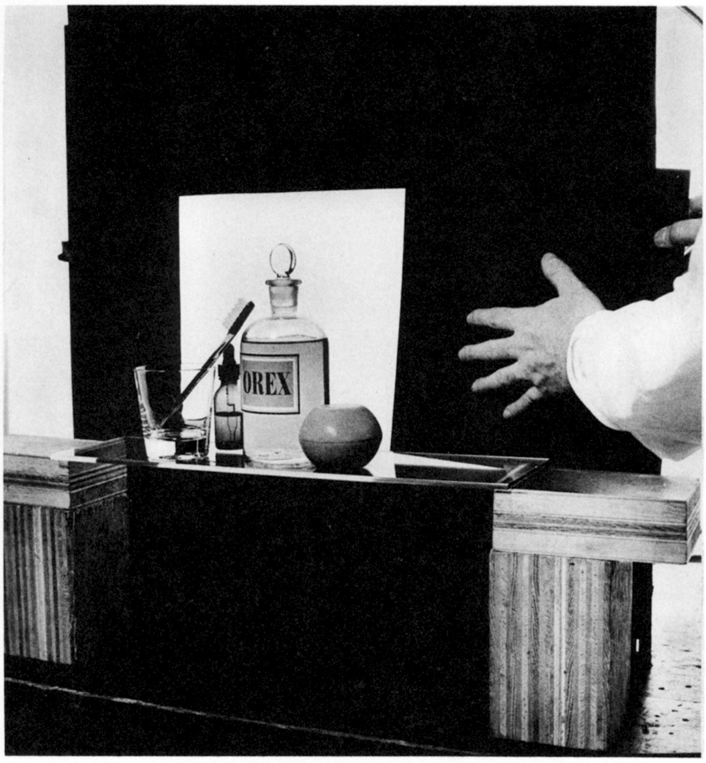
2 Moving the medicine bottle behind the glass and the big Orex bottle makes a more interesting grouping. But now these three objects look too crowded, while the soap appears isolated from them. The medicine bottle tends to merge with the Orex bottle, and the toothbrush overlaps it in a confusing way. Whenever you compose a product picture, remember that the product *must* stand out clearly and distinctly. A viewer should not have to puzzle out its shape.



3 Now the toothbrush has been turned so its bristles face up and we can see more of the Orex bottle, our center of interest. Shifting the medicine bottle and the glass relieves the overcrowded look of the preceding arrangement, but the photographer felt the medicine bottle still was too prominent and distracting. Also, the bar of soap is not tightly enough connected with the other objects in the composition.



4 Here's the final arrangement, which fulfilled Penn's purpose. By moving the soap to the left, he's made it overlap the Orex and connected it with the other elements in a strong triangular composition. For a realistic touch he's placed a hairpin on the shelf. Shifting the medicine bottle to the left subordinates it and adds interesting, active curves. Most important, the Orex bottle now stands out prominently. Penn's next step will be to define the glass objects and improve contrast.

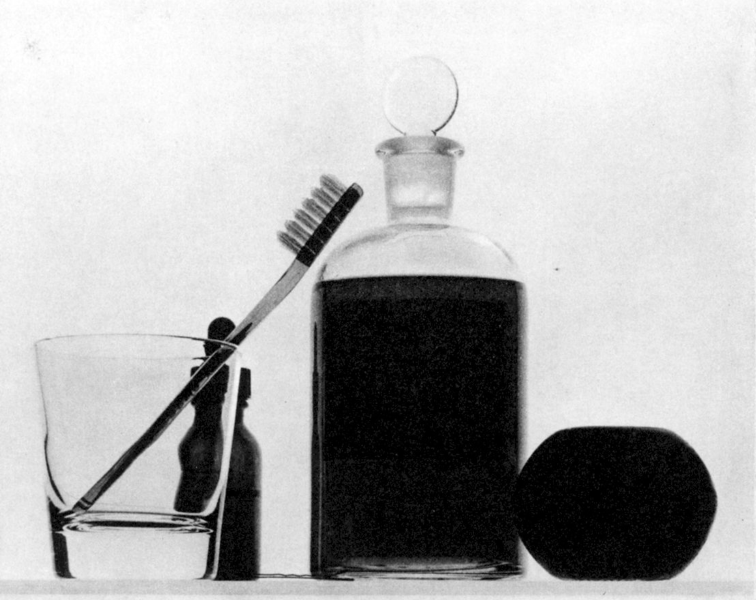


Masking to strengthen contours and add contrast: With his composition worked out to his satisfaction, Penn next blocked off much of the opal glass screen outside the picture area with sheets of black construction paper [called *masks*]. In the photograph at left, masks have already been added at the top, bottom, and one side of the picture area, and Penn is adjusting a fourth and final mask for the remaining side.

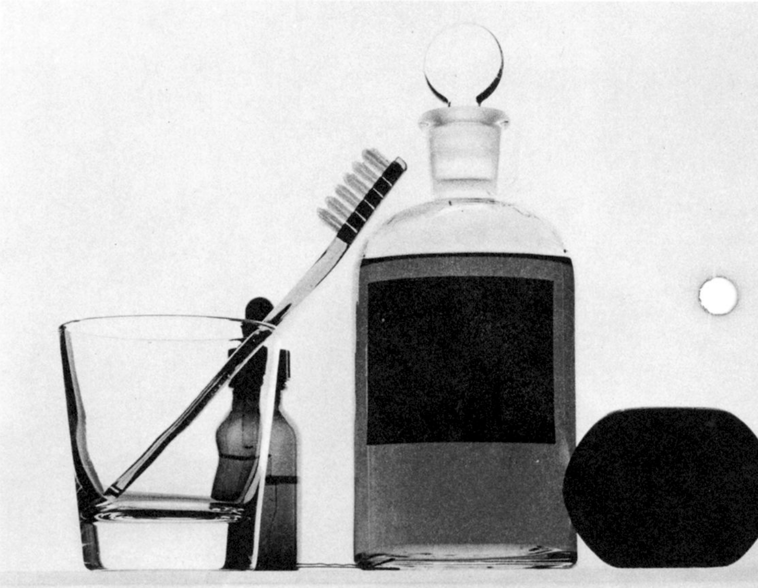
These masks serve two useful purposes: [1] By preventing excess light from shining through the screen and into the lens they improve the contrast of the picture, giving it richer blacks and more sparkle. [2] They create black reflections along the edges of glassware and the surfaces of liquids opposite the masks. These black reflections are similar in their effect to thick, heavy lines an artist might draw along the edges of his subject to make them stand out boldly. To see how masking can improve a picture, study the two demonstration photographs below–one taken without masks and the other with masks in place.

Always add masks when you use an opal glass screen and backlighting. Follow this procedure. First, turn on your backlights. [Here Penn used the modeling lights on his electronic-flash units.] Take a large sheet of black construction paper, place it flat against the opal glass screen in a position above the picture area, and slowly slide it down.

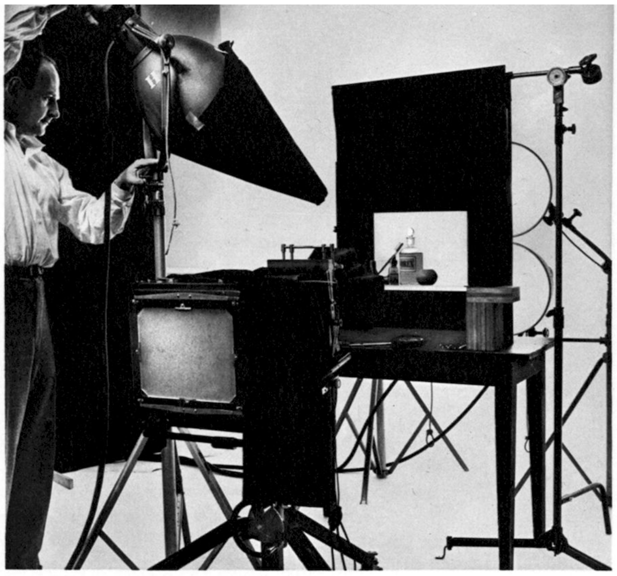
Study your groundglass or viewfinder and watch for the black reflections to appear along the top edges of any glassware or on the surfaces of any liquids in your still life. When these reflections seem thick and strong enough [but not too pronounced], tape the mask in position. Then repeat this procedure for the bottom and for each side. Sometimes, to get strong enough reflections, you may need to move the mask until it almost–but not quite–appears in the picture.

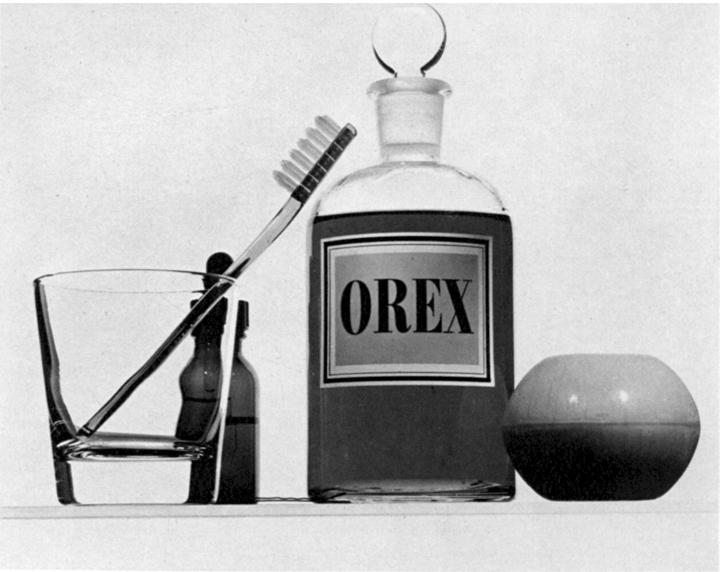


Without masking: This is the final composition you saw on the preceding page. It was taken without masking, and we've reproduced it here so you can compare it with a picture of the same composition photographed with masking [*right*] to see the subtle but valuable effect this method can give.



With masking: This picture has more contrast and a wider range of tones than the unmasked picture. Notice that the blacks are blacker, the whites are whiter, and the grays stand out distinctly, because the masks have blocked off the excess backlighting. Note, too, that the surface of the Orex liquid and some of the edges of the glassware show up better. Glass objects often need these black reflections in order to stand out clearly against a bright background.



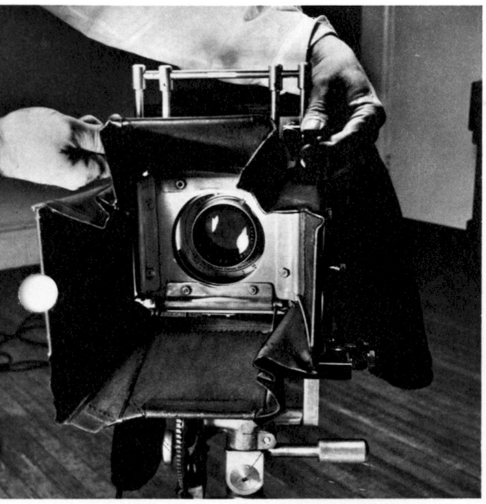


Lighting the label: When you shoot a product still life for an advertisement the brand name must attract attention and be easy to read. In this demonstration, notice that Penn positioned the bottle so that its label faces the camera directly. His next step is to add a frontlight that will illuminate the label but not throw too much light on other parts of the composition and weaken the effect of the backlighting.

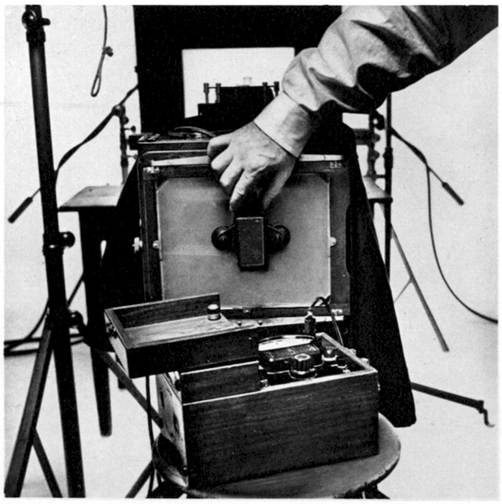
To get a narrow beam of light that will illuminate just a small area like this, you usually need a snoot. Even the beam from a spot or an electronic-flash unit with a narrow reflector may be too wide. You can buy snoots ready made, but it's easy to make one from black construction paper. By making the snoot yourself, you can get a beam of light of exactly the width you need. The picture at left shows the snoot that Penn fashioned. It's attached to an electronic-flash unit which Penn is adjusting so the light will fall on the label.

To make a snoot, cut a piece of black construction paper and roll it to form a cone with two open ends. The larger opening should be big enough to fit snugly around the reflector of your lighting unit and the smaller opening should give you a beam of the desired width. Staple the sides together to keep the cone from unrolling, and fasten it to your lighting unit with tape.

The picture at right shows the result Penn got with his snoot. The Orex label shows up distinctly, yet, except for the toothbrush, the objects to the left are not affected. The photographer angled the light so that some illumination spills over onto the bar of soap, bringing out its form more clearly with highlights and shadows. In still-life photography a good rule to remember is this: Use backlighting for transparent objects and front- or sidelighting for opaque objects. When both types of objects appear in the same picture, you may have to use both types of lighting, as was the case here.

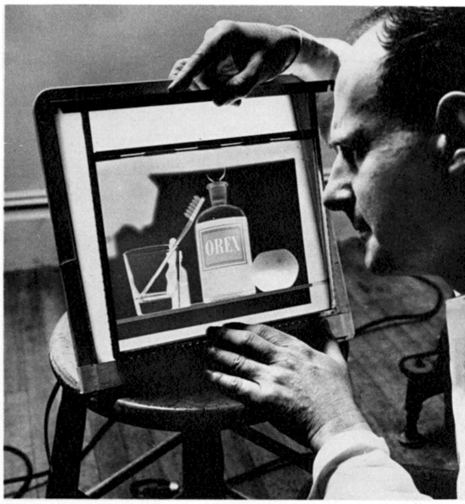


Adjusting the lens shade: Always use a lens shade, to minimize the danger of flare and prevent loss of contrast. A rigid metal lens shade is suitable for small cameras, but may cause problems on a view camera; if you swing, tilt, raise, or lower the camera front a considerable amount, you may find that the lens shade blocks off part of your picture area. If you use a *flexible* lens shade, however [Penn has one here], you can adjust its four sides and move the camera front to more extreme positions without blocking the picture.

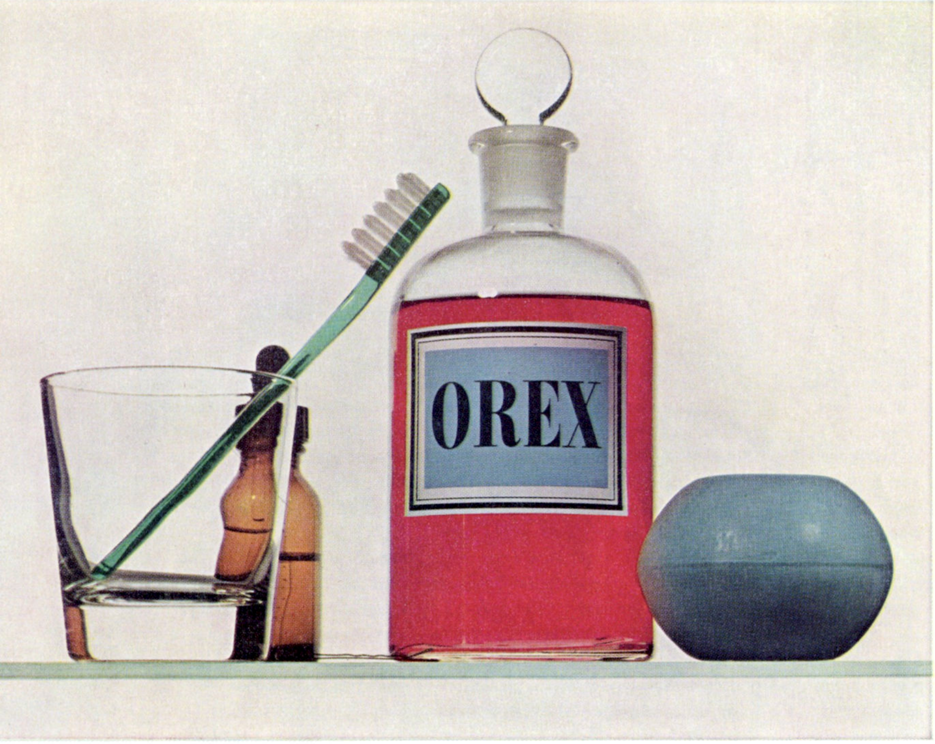


Taking a reading for electronic flash: An *electronic-flash exposure meter* offers great advantages in a studio. These meters respond to the swift blink of electronic flash and then *hold the reading* so you can see what its intensity was. They are larger and more costly than other meters, but are very helpful if you do much speedlight work.

Here the photographer is holding the meter's light-gathering "probe" in the center of the groundglass. [The box on the stool contains the meter's mechanism.] A standard gray card has been placed in the center of the still-life objects to give an average reading. By taking your reading on the groundglass, you don't have to compensate for bellows extension.



Making a test shot: If you're shooting an important picture in color, it's often a good idea to make a black-and-white test shot. Hold the negative up to light reflected from a white surface or use a light box, as Penn is doing. Another possibility is to shoot on Polaroid film. As you study your test shot, ask yourself: Are my lights working properly? Is everything sharp that I want sharp? Have I blocked out part of the picture? In Penn's negative the lens shade has slipped and cut off the top of the picture and one corner. This is easy to correct for the final shot–but might have gone unnoticed without this test. For the final color pictures, see the next page.

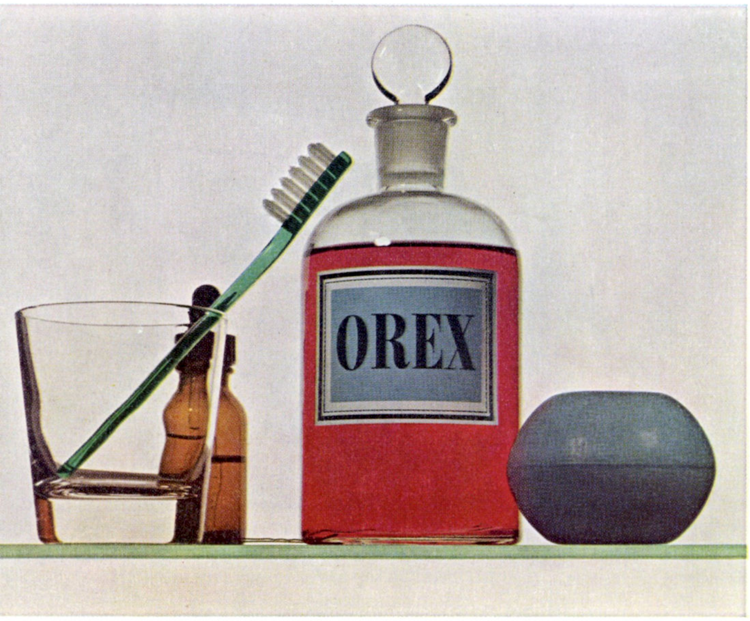


The final picture

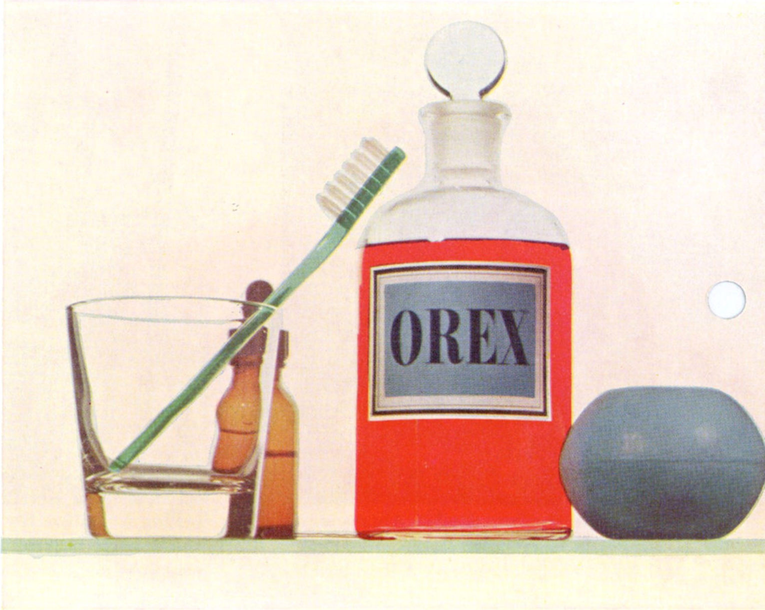
Here's the final color picture–photographed on a daylight-type transparency film by electronic flash at an aperture of *f*/90. [This extremely small opening was made by a camera technician specially for Penn's view-camera lens.] Stopping down this much assures maximum depth of field, but is practical only with a relatively intense source of light, such as the five electronic-flash units Penn used here.

This picture, taken at the exposure indicated by the electronic-flash meter, has bright colors and clean whites that make it good for reproduction. Notice how the backlighting from the opal glass screen gives the red Orex liquid a translucent, almost luminous quality. The product looks attractive and stands out clearly because of color, lighting, and composition. The other objects tell us that Orex is used in the bathroom, even without our reading any words of explanation that might accompany the picture in an advertisement. The clean, sharp simplicity of the composition is in keeping with the product's purpose.

Besides this normal exposure, Penn made a slightly underexposed and a slightly overexposed photograph. It's wise to bracket any final shot of an important color picture –this will give the client a choice in terms of color saturation and brightness. In some cases the slightly richer, darker colors of the underexposed negative might make a stronger photograph. With other subjects, however, the brighter, less saturated effect caused by slight overexposure might be best. Below are the two alternate pictures that Penn made.



Underexposed: Notice that the colors are slightly richer here. [However, Penn preferred the more luminous quality of the normally exposed transparency.] To underexpose, he couldn't stop down any more–his *f*/90 stop was the smallest he had. Therefore he used a *neutral density filter* that cut down by the equivalent of one stop the light reaching the film. Neutral density filters are available in various strengths. They don't change the colors in a picture, but they do reduce the amount of light that reaches the film. They are useful when you want to decrease exposure but can't or don't want to stop down your lens further or change exposure time. [See your Technical Manual for details on using neutral density filters.]

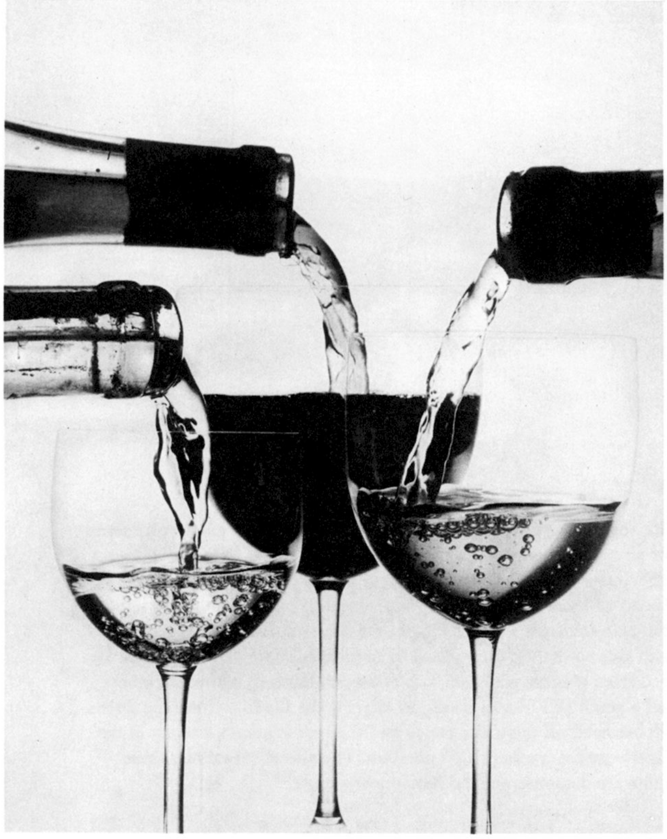


Overexposed: This picture is lighter throughout and the colors have more of a pastel quality. For delicate, feminine subjects a degree of overexposure might be appropriate to create a light, airy feeling. [For this product, however, Penn thought the more brilliant color of the normally exposed transparency was more appropriate.] To increase his exposure for this picture, he doubled the number of condensers that powered his electronic-flash units. [This is possible with larger, more complex studio speedlight equipment.] It gave him twice as much light while allowing him to keep his aperture at *f*/90 for maximum depth of field.

Getting action into your still lifes

A suggestion of action sometimes can make a still life much more interesting and meaningful, as these two pictures demonstrate. Always weigh the possibility of showing or suggesting action in your product or other still-life pictures. Can part of the subject be shown in motion? Can the product be photographed in use–or as if it had just been handled or used by someone? Often it can, and with considerable benefit to the picture.

For example, you might show a new brand of paint dripping from a paintbrush or photograph a gift item with decorative paper on the side as if just unwrapped. You could also dramatize an important quality or the purpose of a product–with a waterproof fabric, for example, you might show a close-up of drops bouncing off it. Try to devise convincing ways to add a touch of action when it will give you a more dynamic, attention-getting photograph.

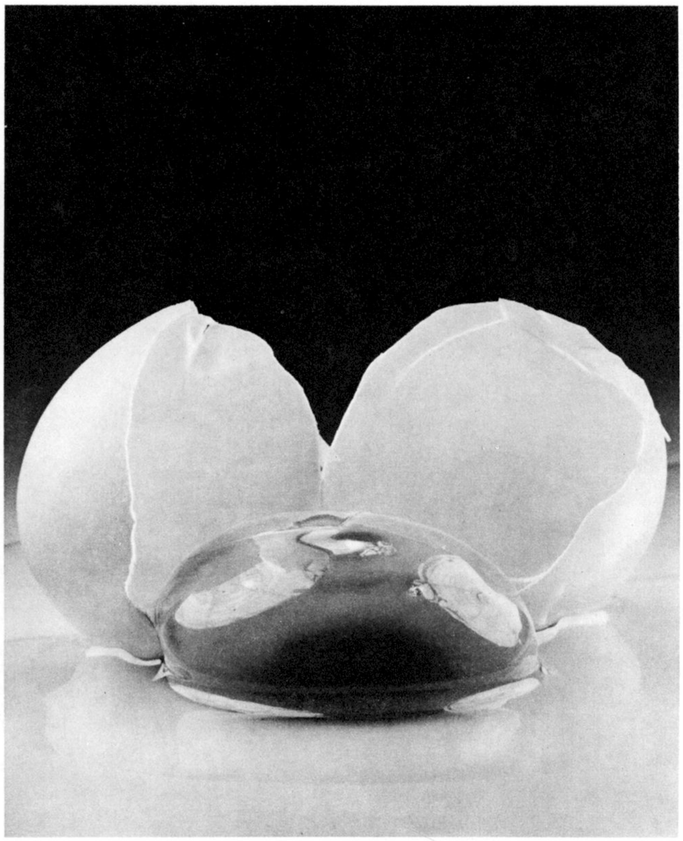


Penn shot this picture for a full-page illustration accompanying a magazine article on the wines of France. Stopping the action as the three wines were being poured gives the photograph an arresting, magical quality that a traditional, static arrangement of the wine bottles would lack.

He placed his objects against an illuminated background screen so that light would shine through them. [Frontlighting would have caused disturbing highlights on the glass, and he would have lost the outlines of the bubbles.] Notice the black edges on the stems of the glasses. Black paper masks, similar to those we showed earlier in the lesson, created this effect.

While assistants poured the wine, Penn shot. He arranged to have a different amount in each glass–and chose glasses of different sizes–to give the picture more variety. Electronic flash was used to freeze the movement of the liquid, and an aperture of *f*/90 gave the extremely wide depth of field the photographer wanted to get everything sharp. [The original was in color, to show three basic kinds of French wine–red, white, and rosé.]

[Courtesy *Vogue*, ©1953, Condé Nast Publications, Inc.]



Sometimes you may be asked to show the characteristics of a product rather than the product itself. In this case, a film manufacturer assigned Penn to shoot a picture that would demonstrate the wide range of tones and subtle textures a particular brand of film could record. Penn decided a broken egg would offer the variety of delicate tones and textures he needed. He planned to photograph the egg just after it was broken, to show the white and the yolk as well as the inside and outside of the shell. You often can give a familiar object novelty and interest by treating it in an unusual way, as Penn did here.

To provide contrast for the white shell, the photographer shadowed the background with black construction paper. He used a wide-angle lens on his view camera, which enabled him to move in close, and shot from a low angle to make the egg look bigger. He used electronic flash to capture the yolk at just the right moment, and an aperture of *f*/90 for sharpness of detail. His assistant broke about twenty eggs until Penn got a picture he felt was exactly right.

Notice the gradation of tones on the shell, from pure white at the edges to mottled gray on the inside. The reflections on the yolk add a fresh, glistening quality. This variety of tones and textures makes the picture fascinating to look at as well as a convincing demonstration of the film's quality.

[Original photographed on Anscochrome Color Film]

How to photograph silverware

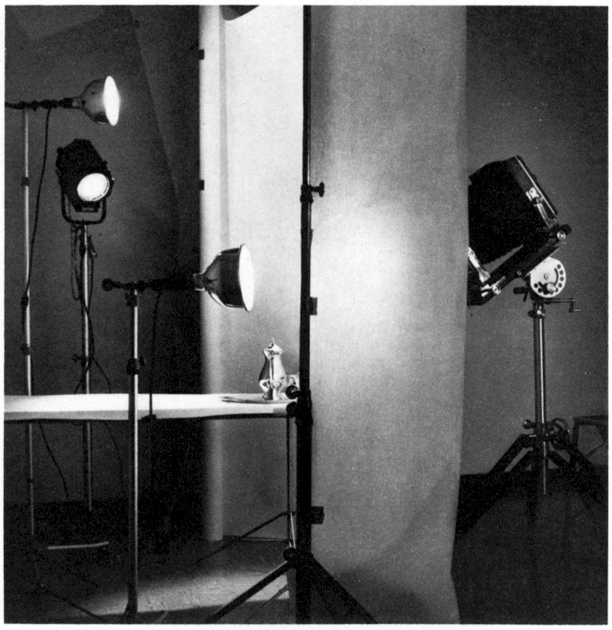
Silverware, chrome, or other highly polished metal objects present a special challenge to the still-life photographer. The surfaces of these objects are shiny and they will pick up hot highlights and confusing reflections if you don't take steps to prevent it. In the demonstration on these two pages we show you these steps, so you can successfully handle objects of this kind.

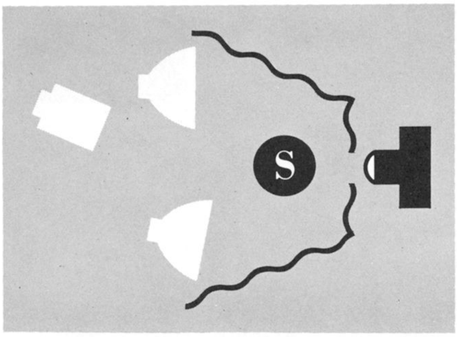
The only new equipment you need is extremely simple and inexpensive. It consists of a "tent"–a large screen of seamless white paper or white cloth, which you place in front of your objects and extend around each side. [Sometimes a second piece of paper or cloth is placed above the objects, too. The tent also may be extended around in back to encircle them completely.]

This tent serves two important purposes: [1] It prevents the silverware from catching reflections of the surrounding room, the camera, the photographer, etc. [2] It serves as a bounce surface to give you soft lighting that won't cause overly hot highlights.

To photograph the objects in your still life, you must cut a hole in the tent–a hole just big enough for your camera's lens to see through. [Of course, this requires a camera with a groundglass back or through-the-lens reflex viewing.]

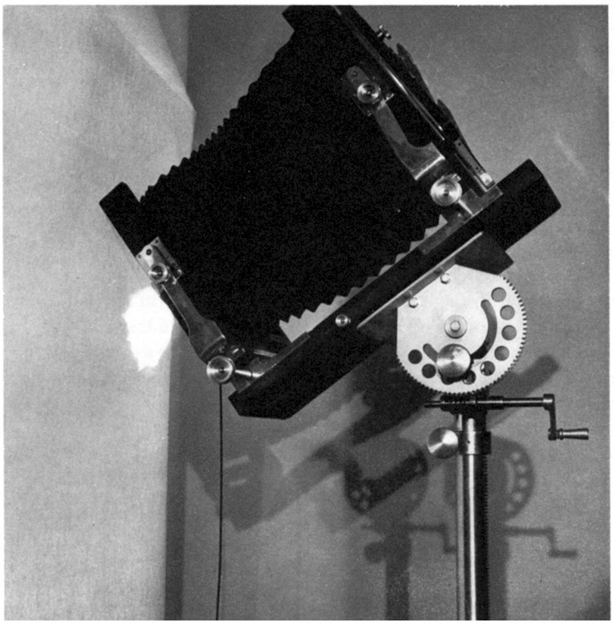
We recommend a minimum of two floods and one spot for lighting a silverware-and-tent setup. Use the floods for overall bouncelighting off the inner surface of the tent, and the spot to add bright accents that give the subject extra sparkle. More floods may be useful to reflect light into dark areas, and you may need more spots to separate objects by highlighting their contours. However, with smaller, less elaborate setups, such as the one we show here, three lights can give you excellent results.

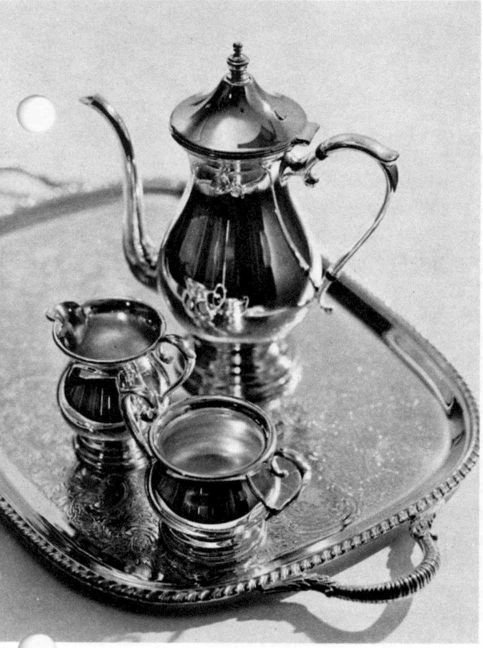




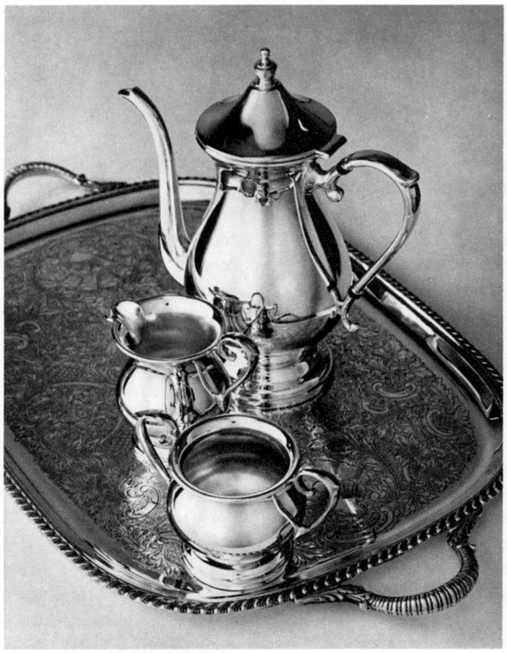
The accompanying diagram and photograph show a good basic setup for photographing silverware or other shiny metal objects. The silverware [partly hidden by the tent in this picture] is placed on a sturdy table. A large sheet of white seamless paper is taped to lightstands to form the tent. The paper must extend far enough around each side so that no distracting or unpleasant dark reflections can be seen from camera position. Two 500-watt floods in metal reflectors and a small [750-watt] spotlight provide the illumination. The floods are bounced off the white paper and the spot is aimed directly at the silverware from a backlight position. The effects created by these lights are demonstrated on the opposite page.

Cut a hole in the paper tent just big enough for your camera lens to see through, as the photographer has done for his 8x10 view camera here. He used a 12-inch lens. This permitted him to shoot from a great enough distance to get normal-looking perspective.



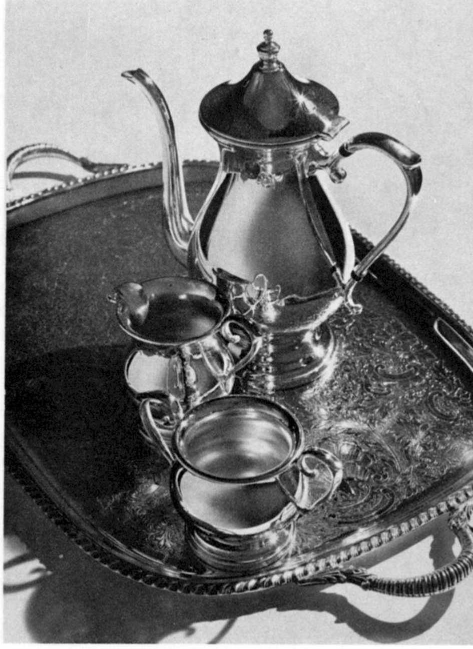


Without a tent: If you photograph highly polished metal objects without a tent, using direct light only, this is the effect you're likely to get. Notice the confusing dark reflections on the sides of the silver teapot, creamer, and sugar bowl, and the hot, glaring highlights. One edge of the teapot is virtually invisible.

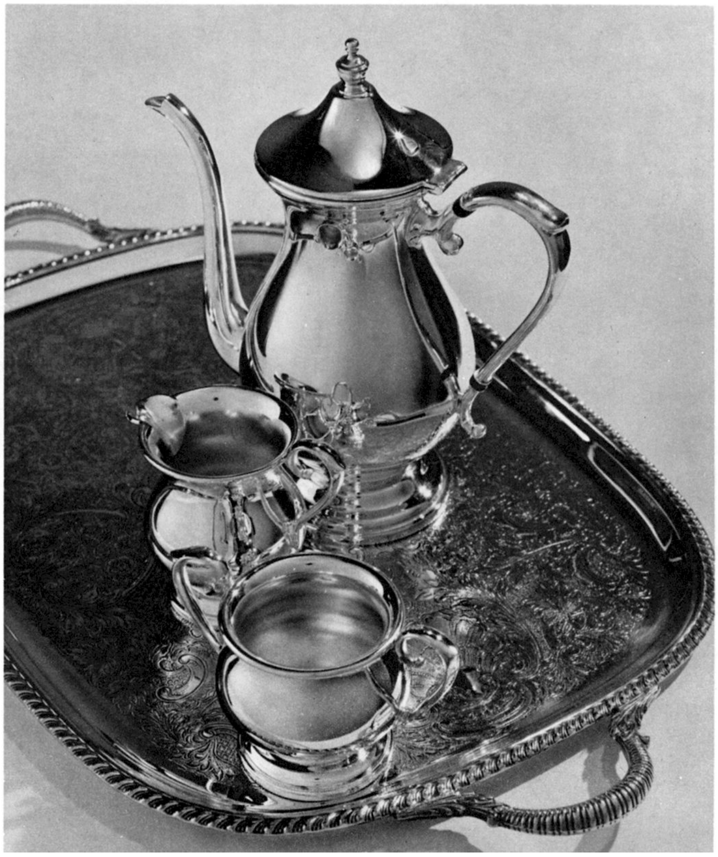


With a tent and two bounce floods: Bouncelight from two floods illuminates the objects softly and the tent creates white reflections on their surfaces. The effect is pleasing: the metal has a rich, silvery sheen and there are no burned-up highlights. When arranging your two floods, first place one on one side, turn it on, and study the effect. Then place the second one on the opposite side and do likewise. Move your lights, if necessary, until the objects are evenly and pleasingly illuminated.

Although bouncelighting alone can produce a lovely effect, some clients may want their silverware products to sparkle more brilliantly. If this is the case, you can add a spotlight to create brighter highlights, as demonstrated in the following pictures.



Placing the spotlight: If you decide to add a spotlight, follow this procedure. Turn off your bounce floods so you can see the effect of the spotlight clearly. Then turn on the spot and position it so it gives you highlights and shadows where you want them. For this picture, taken to show the effect of the spot alone, the light was located in back of the silver objects and to the right. The photographer angled it to put highlights on the lid, handle, right edge, and base of the teapot, and to make the platter surface sparkle. With your spot in a good position, you can turn on the other lights and shoot.



The final picture: Here's what you get with two bounce floods plus direct light from a spot. The silverware has more sparkle and brilliance than it did with bouncelighting only, but the effect is not harsh and glaring, as it would be with direct light alone. To get sharpness from front to back, the photographer stopped down to *f*/16 and exposed for 1/25 second on a medium-speed film.

Still-life photography with a small camera

Although there sometimes may be good reasons for using a view camera in still-life photography, you need not feel handicapped if you don't have one now. You can make effective still-life pictures with almost any type of camera. For example, a 4x5 or smaller press camera, a 120 roll-film reflex, or even 35-mm equipment might have been used in any of the previous demonstrations. And for the discovery kind of still-life picture a mobile, fast-shooting camera is more convenient than a large view camera.

Small-camera methods

Although a small camera usually has no front or back adjustments, you often can compensate for this by your choice of shooting angle and distance. To prevent distorted-looking perspective, keep the film plane as nearly parallel as possible to the most important plane of your subject. Frequently, this means you'll have the back of your camera perfectly vertical. Shooting from a low elevation, approximately at the subject's own level, also can help. Don't make the common mistake of shooting all your still-life pictures from your own eye level, looking down on the subject.

Remember that the closer you are to your subject, the more exaggerated the perspective effect will be. To avoid distorted-looking perspective, don't move any closer to the subject than absolutely necessary. If your camera has interchangeable lenses, a moderately long lens may enable you to stand far enough away, yet get a large enough image. Another solution is to shoot from a distance that gives you normal-looking perspective even if it includes too much in the picture area, then crop away the unwanted parts when you make your print.

With very small still-life subjects, however, you may have to shoot from close up. One of the close-up devices mentioned earlier in this lesson can enable you to do this.

Close-up lenses: As we've pointed out, these are magnifying accessory lenses that you attach in front of your regular camera lens. They are inexpensive and offer a significant advantage: they cause no appreciable light loss and therefore you don't need to increase exposure, as you do with extension bellows and tubes.

If you're using a single-lens reflex camera, simply attach one or more close-up lenses to obtain the magnification you want. Then move in and adjust your focusing control until the subject looks sharp.

Extension tubes and bellows: To get in even closer for a large image of a very small object, you may need extension tubes or an accessory bellows attachment. Just as when you extend the bellows of a view camera, these devices increase the distance that light travels inside your camera, and require you to increase exposure accordingly. Tables giving the necessary increase for different tubes, combinations of tubes, or amounts of bellows extension are supplied by their manufacturers.

Eliminating vibration

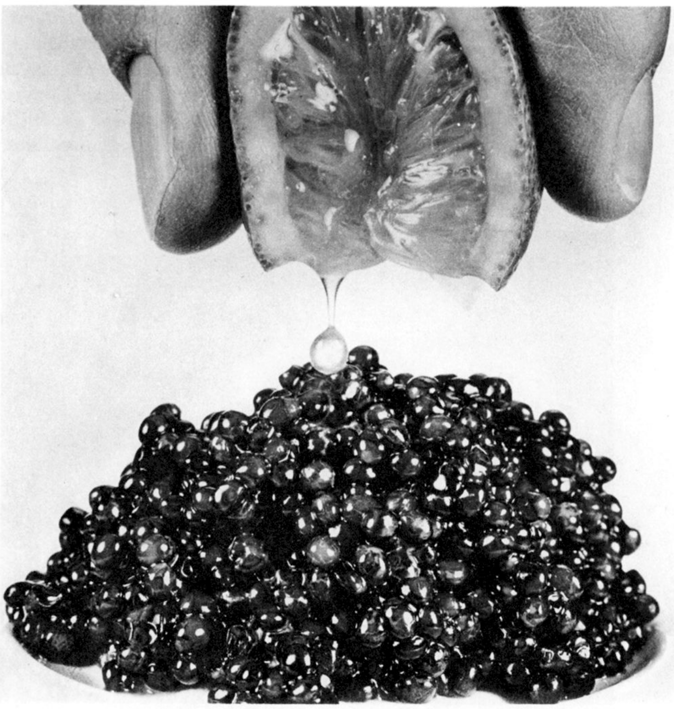
The lighter your camera, the greater the danger of camera vibration. We've emphasized the need for a steady tripod before. However, there is another cause of camera vibration you should be aware of–the action of the mirror in a single-lens reflex. This mirror swings out of the way with considerable force when you take a picture. At ordinary "snapshot" exposures and long exposures the resulting vibration may not have an appreciable effect. But at exposures of about one-half to three seconds, mirror vibration may cause trouble. More advanced single-lens reflex models are equipped with a device that enables you to swing the mirror out of the way manually *before* you shoot. Of course, focus carefully beforehand because when you swing the mirror you lose your groundglass image.

Good subjects for small cameras

It's exciting to explore the still-life objects in the world around you with a small, mobile camera. Seen close up, even the most commonplace thing–a pencil holder filled with sharpened pencils, a peach, a vase of flowers, a garden tool, colored glassware in a sunny window–can be visually fascinating and tell a memorable story about the people who own or use it. Open your eyes to this visual treasure of inanimate objects everywhere, and you will never be at a loss for interesting subjects.

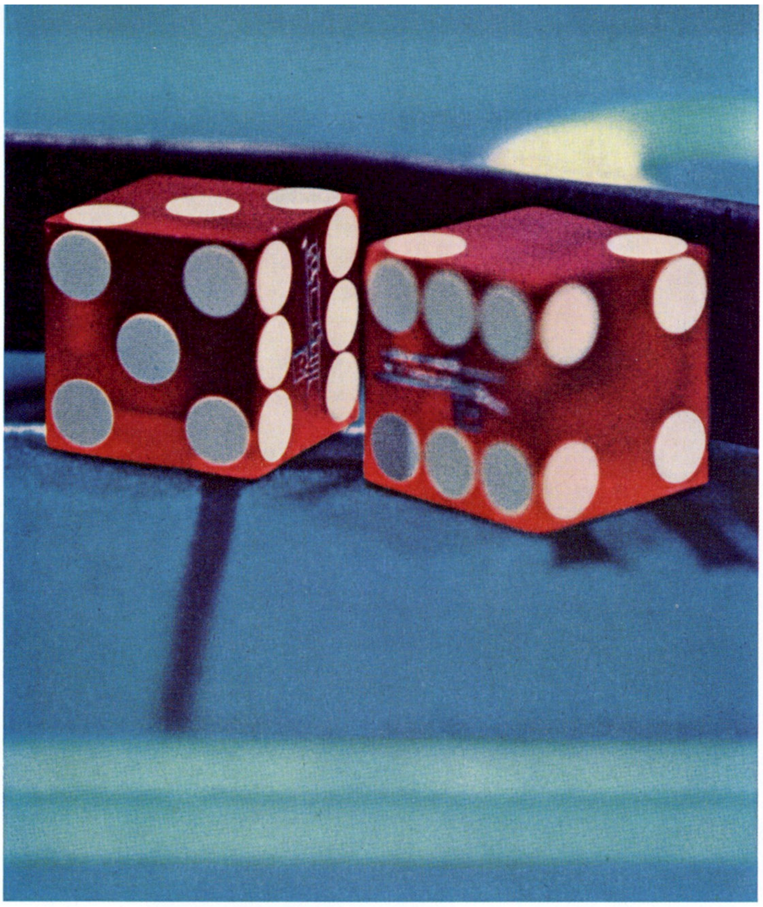
Various approaches are possible in working with these subjects. You might rearrange things to make a good composition and to take better advantage of the lighting. Or you might prefer to leave things exactly as you find them and compose by your selection of camera angle. Either way, still-life pictures taken with a small camera can have great charm. Often you can enhance your photograph by working in elements that identify the location–for example, show a portion of a building or room, a rock formation, or even a reflection of the larger world surrounding your small subject.

At close shooting distances you may have very shallow depth of field even if you stop down considerably. However, this can be an advantage: it enables you to focus selectively on important details of the subject and soften the background. Blurred backgrounds can give your picture a lovely, dreamlike quality, yet still tell enough to help establish the location. The accompanying photographs by Penn show how you can use a small camera to create unusual still-life pictures, and more examples are included later in the lesson.

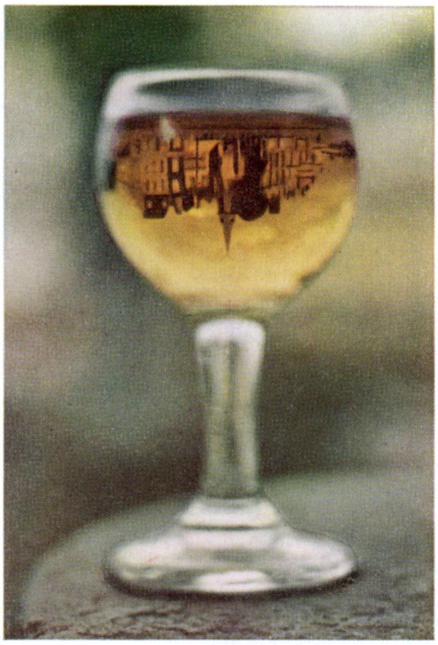


A small camera can make excellent studio still lifes. This photograph relies for its effect on magnification and great clarity of detail. It was taken with a 120 roll-film single-lens reflex camera and extension tubes, with electronic flash used to catch the drop of juice just as it fell on the caviar. Crosslighting from two electronic-flash units shows the basic form of the subject and puts sparkling highlights on the lemon and the caviar.
[Courtesy American Cyanamid Co.]

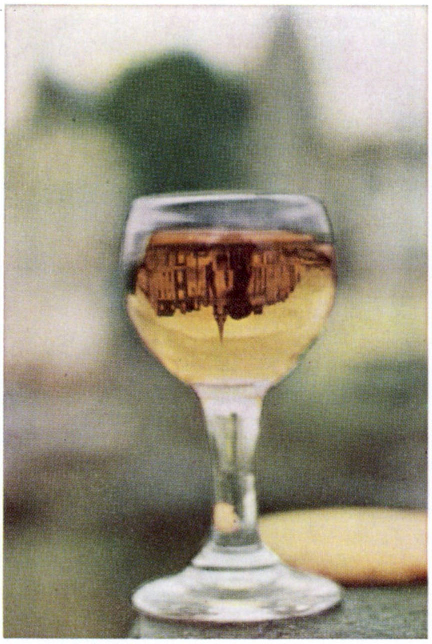
You can find good still lifes almost anywhere, if you keep your eyes open for casual arrangements of objects that tell a story in simple terms. Penn was on assignment in Las Vegas, Nevada, when he saw the picture possibilities in a pair of red and white dice against the blue-green surface of a gambling table. He moved in very close with his twin-lens reflex camera and exposed for one second in available light. The play of light, the contrast between sharp and blurred areas of the picture, and the simple contrasting color scheme produce a striking effect. Yet many photographers would have passed this subject by. Don't overlook the obvious–if you have the imagination to see it, a good picture may be waiting right under your nose.
[Courtesy *Vogue*, ©1954, Condé Nast Publications, Inc.]



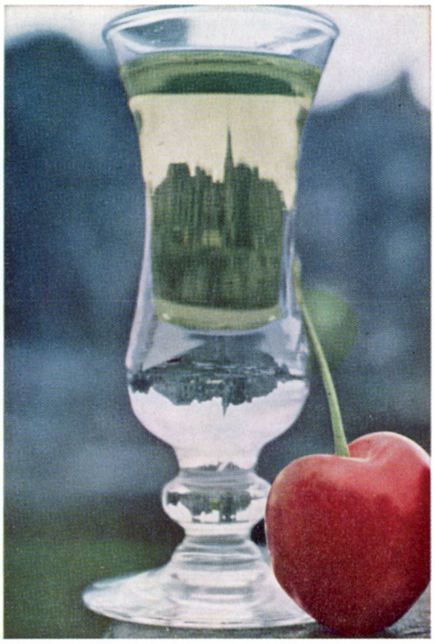
Shooting an outdoor still life



These shots were taken with a 35-mm single-lens reflex camera and a 180-mm lens. For this picture, Penn set a glass of Calvados brandy on a post at the waterfront of Honfleur, Normandy. He was intrigued by the way the glass and liquid acted as a lens, creating an inverted image of the town silhouetted against a sunset sky. He chose a camera angle that would show this image–a story-telling detail that suggested the setting.



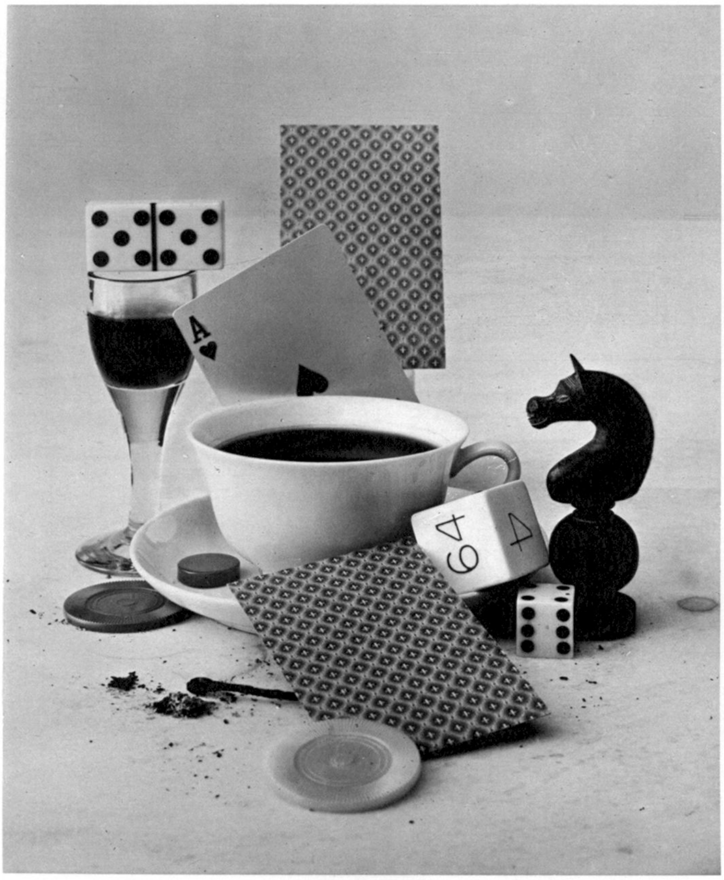
Use the mobility of small equipment to give yourself a variety of compositions. Here the photographer added one of the cookies that, like the brandy, are characteristic of the region, and slightly increased his shooting distance to take in more of the town's skyline behind the glass. This is a good example of how shallow depth of field can work to your advantage–if the buildings behind the glass had been recorded in sharp focus they would have drawn too much attention from it.



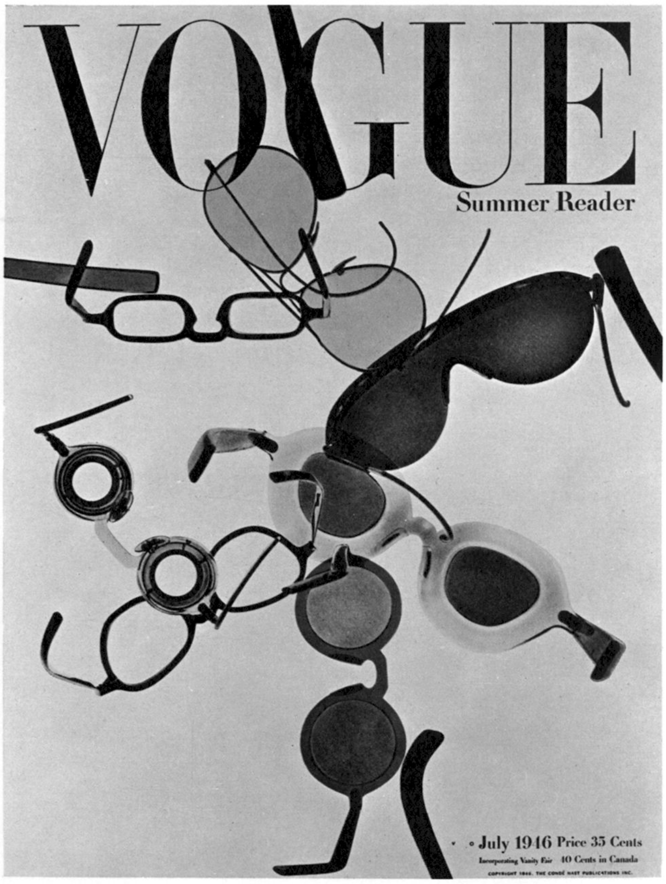
Next, he switched to a different glass that, because of its shape, gave multiple images of the town. Adding a cherry–another typical product of the region–contributes to the story and gives the picture a strong, interesting touch of color. The late afternoon light was continually changing as the photographer worked; a fast-handling type of camera was essential. [The picture that Penn liked the best from this series is reproduced at the beginning of this lesson.] [Courtesy *Look* magazine]

Composing still-life photographs

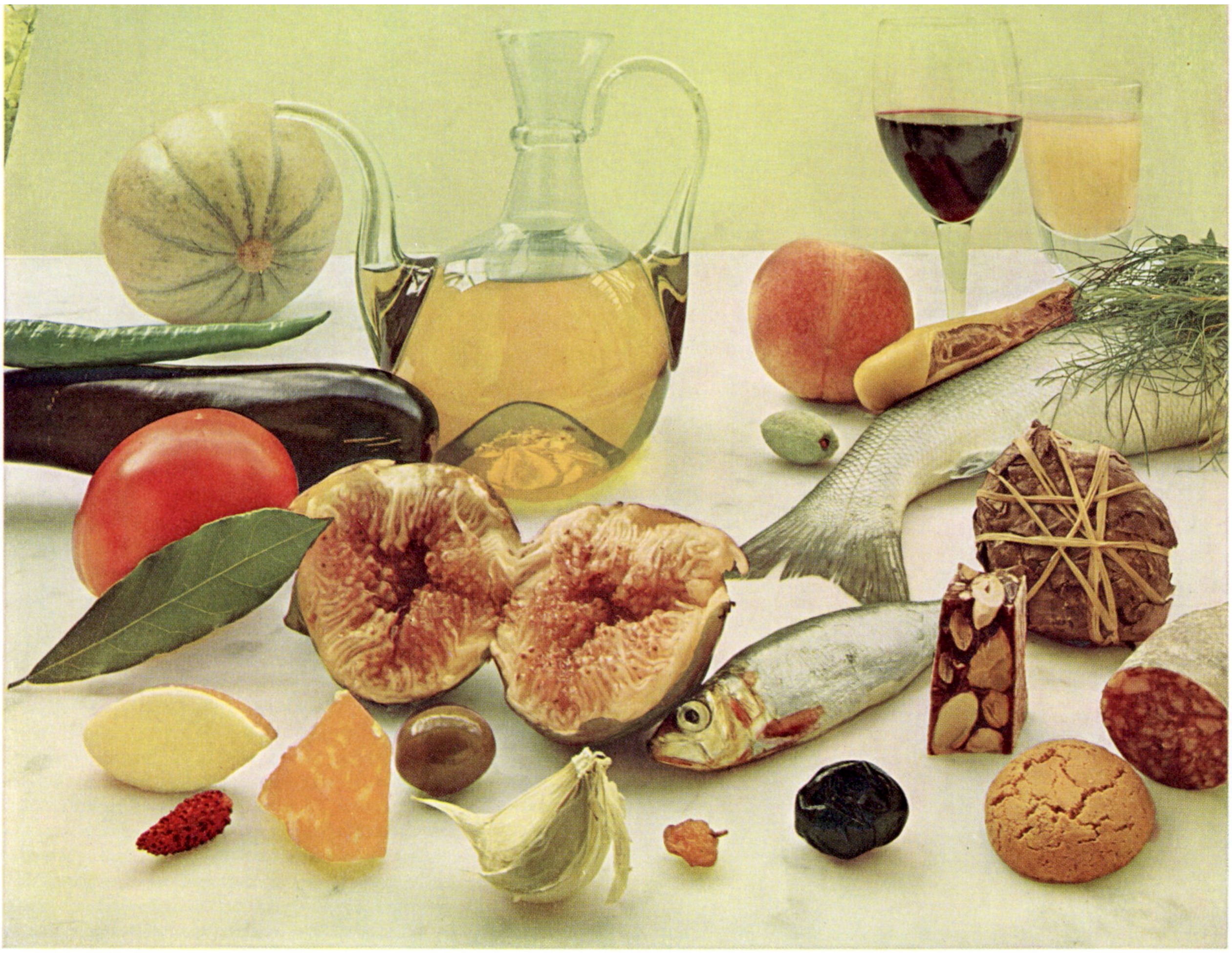
Still-life photography gives you a good opportunity to sharpen your sense of composition. Here we show you some outstanding examples of composition and explain the thinking behind them. They will freshen up your recollection of important principles taught in earlier lessons and suggest striking imaginative approaches that you can apply in your own photographs.



"After-dinner games" is the theme of this richly detailed still life, which Penn made to evoke memories of a bygone era at the bar of a famous old hotel. The photographer built his composition around liqueur and coffee. [It's a further imaginative play with these two things used by Penn in an earlier demonstration, but here they serve to convey the idea that the games are recreations for after dinner.] He arranged the cards, dice, poker chips, and chessman in what seems a casual manner–as if one of the players had idly set them up for his amusement. Actually, the photographer organized the many elements with great care. This is a good example of how you can use overlapping to combine a number of complex shapes into a strong unified composition. The burned match and ashes lend a touch of realism, and suggest the careless, relaxed attitude of the person who left them.
[Courtesy *Vogue*, ©1949, Condé Nast Publications, Inc.]



To create this varied design, Penn carefully arranged a number of different types of sunglasses on a sheet of opal glass illuminated from underneath. By making them overlap or just touch, he tied them together in an interesting composition. The picture is full of visual activity because of the play of light and dark values and the lively diagonal lines. Notice how parts of sunglasses extend into the picture area at sides, top, and bottom, making the arrangement more varied and dynamic. The magazine logotype [name] overlaps some of the glasses and actually becomes a part of the still life.
[Courtesy *Vogue*, ©1946, Condé Nast Publications, Inc.]

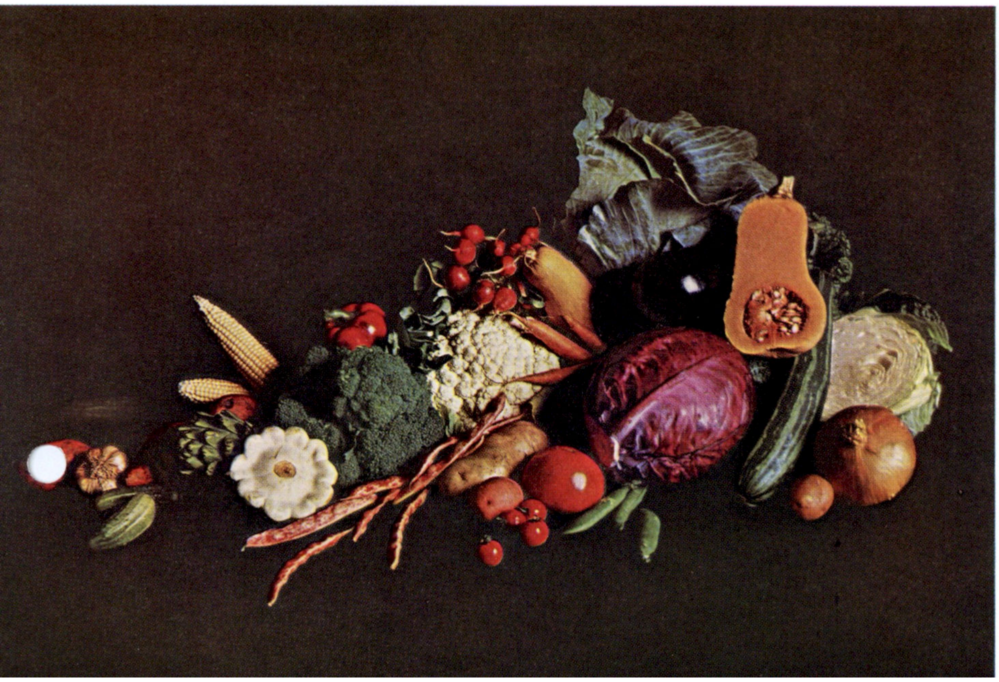


In this picture Penn has made what he calls an "omnibus statement." Instead of telling his story with a few carefully chosen objects, he's worked a large number into the composition. In its richness and complexity it's filled with ideas you might like to try yourself.

His purpose was to show in one photograph many ingredients of southern French cuisine for a magazine picture essay. At a market in Provence he gathered the colorful fruits, vegetables, herbs, and seafood and arranged them on a table in the glass-enclosed passageway of a hotel. Soft daylight overhead was his only illumination.

He arranged the objects to achieve a primitive, naïve, casual effect rather than a tightly organized, formal one. In doing so, he violated many of the usually accepted principles of composition. The objects are very loosely tied together; some stand alone, others touch or almost touch. Few overlap decisively. The brightest accent–the red tomato–is close to the left edge and important objects are cropped by the borders. The effect seems unstudied, as if the objects just happened to be lying that way. Actually, however, all were placed with close attention to color harmony and contrast, variety of form and size, and flow of movement.

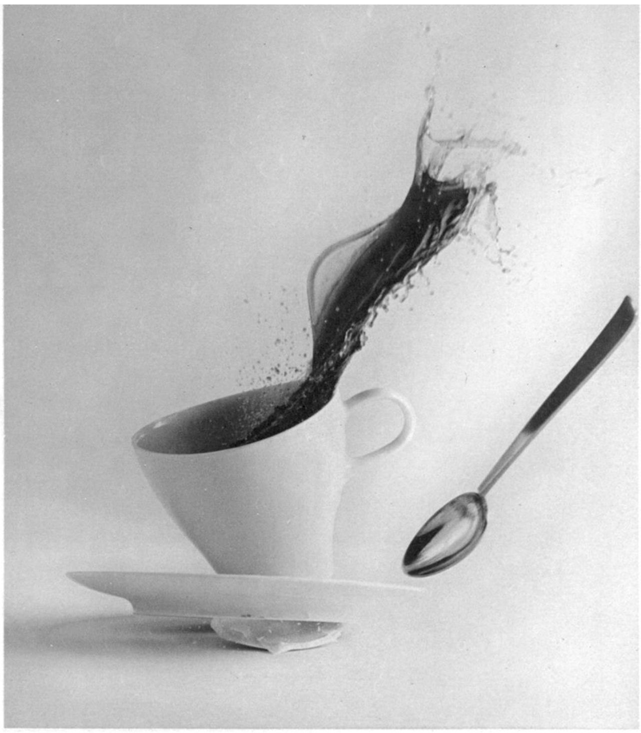
The photographer also played interesting tricks with perspective by placing smaller objects close to the camera and larger objects farther away. For instance, the opened fig appears much bigger than the melon in the background. This reduces the sense of depth in the picture and emphasizes the flat design of its many shapes.
[Courtesy *Look* magazine]



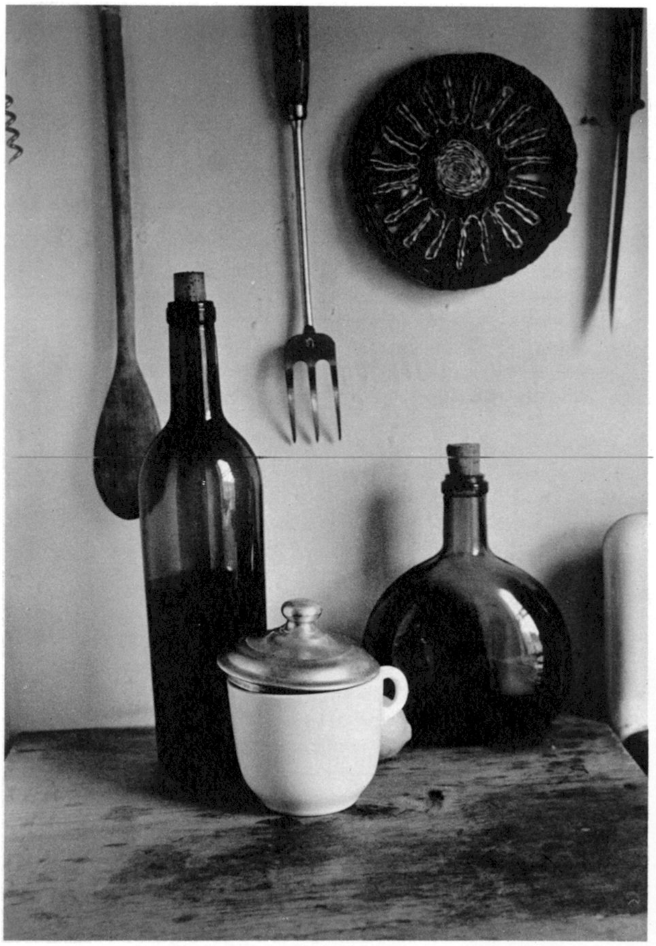
Another fine example of a complex still life is this photograph by Bert Stern, which suggests the rich bounty of an American harvest. This picture, like the one above, includes a great diversity of textures, shapes, sizes, and colors. However, here the composition is tightly knit; varied and complicated as the many vegetables are, they form one long, approximately triangular shape. A dark paper background strengthens the bright colors. The photographer wanted to emphasize texture here, so he lighted the objects with strong sidelighting from electronic flash.
[Courtesy *Life* magazine, ©Time, Inc.]

The many kinds of still-life photography

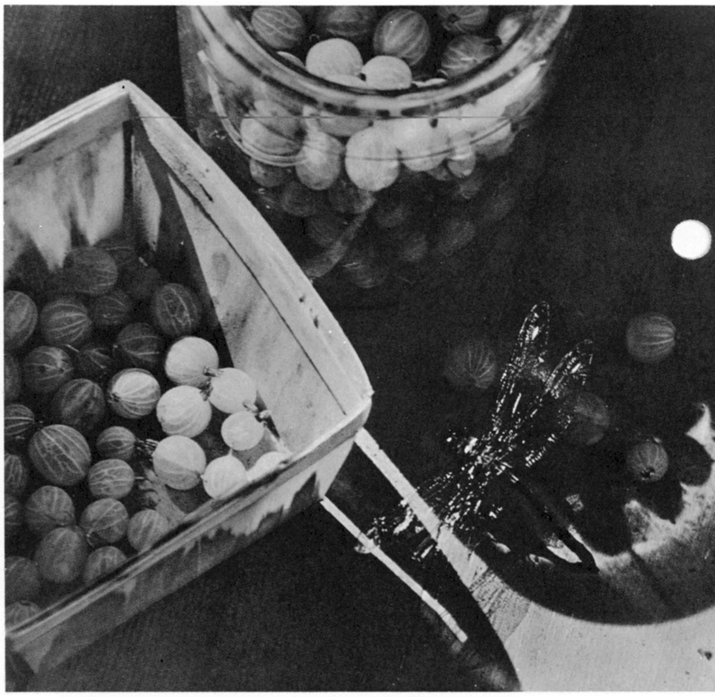
Note how diversified in subject, approach, and technique the pictures on these two pages are. They illustrate only a few of the exciting possibilities in seeing–and selling–photographs of inanimate objects. These pictures also show that still-life photography can be just as lively and creative as any other kind of picture-taking–if you approach it with an open mind and an alert eye.



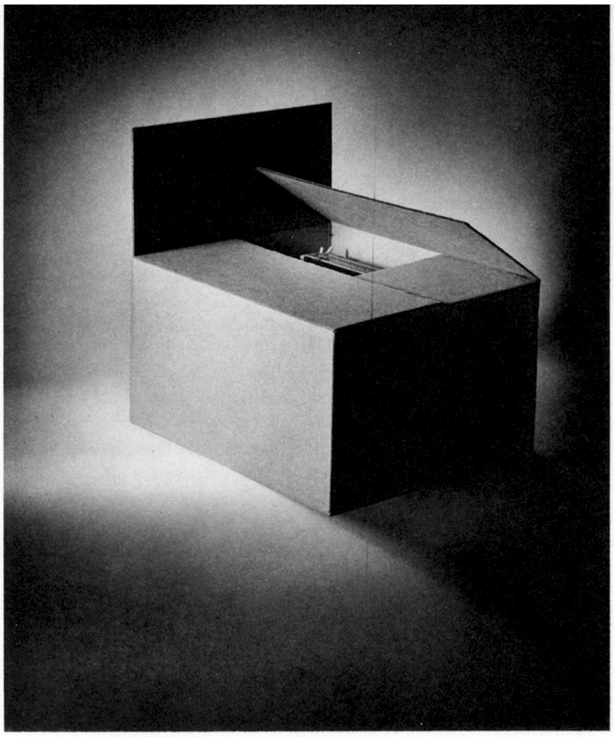
This "still-life" has more action than most sports pictures. Taken for an advertising client by Herbert Loebel, it was made by dropping a coffee-filled cup, its saucer, and a spoon from a height of six feet onto a switch on top of a table. When the saucer landed on the switch, it triggered three electronic-flash units. The flash froze the action in the wild and beautiful form you see here–the coffee swirling gracefully from the cup, the spoon in midair, the cup and saucer slanted at different angles–and the saucer just beginning to shatter. This is a dramatic example of photography's ability to show things that the human eye could see only as a blur.



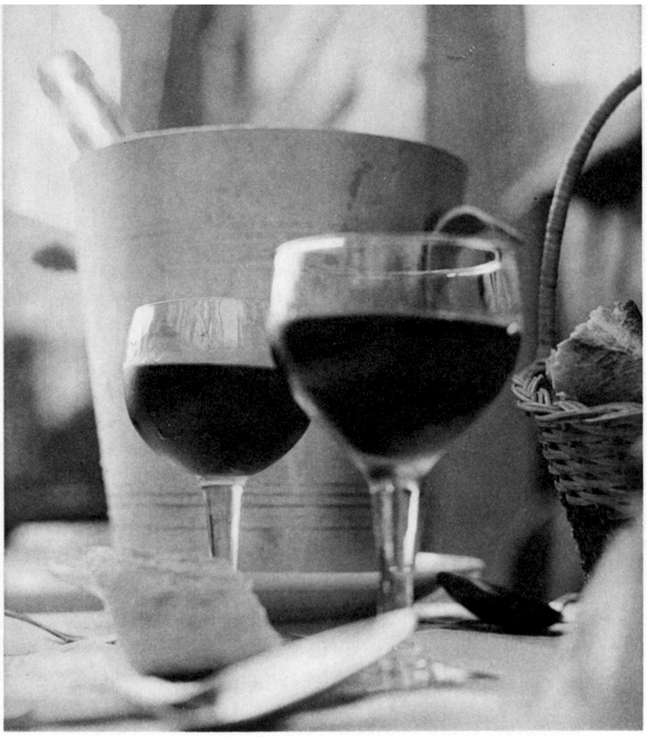
In marked contrast to the dynamic quality of the cup-and-saucer picture above is this serene discovery still life by Ann Treer. She used a 35-mm camera and available light from a window to photograph these bottles and kitchen utensils. The interplay of darks and lights and of straight lines and curves makes a quiet, satisfying composition. The photographer has perceived beauty and dignity here and conveyed this to the viewer. Taken for personal pleasure, the shot was published in a picture annual.



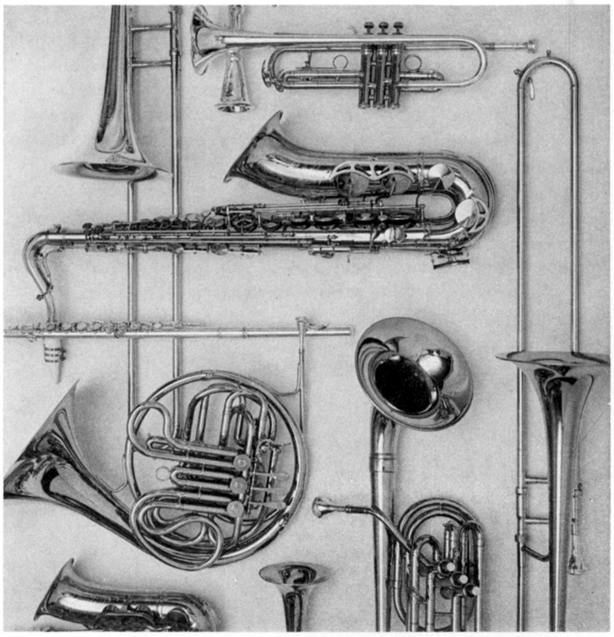
This realistic still life was chosen as the cover illustration for a brochure on graphic arts products. The box and jar partly filled with gooseberries, the strong backlighting [as though from a late afternoon sun], the textured boards, and the glittering dragonfly all suggest the end of a summer day in the country. A variety of shapes, sizes, and textures fills this picture by Edgar de Evia with visual interest.



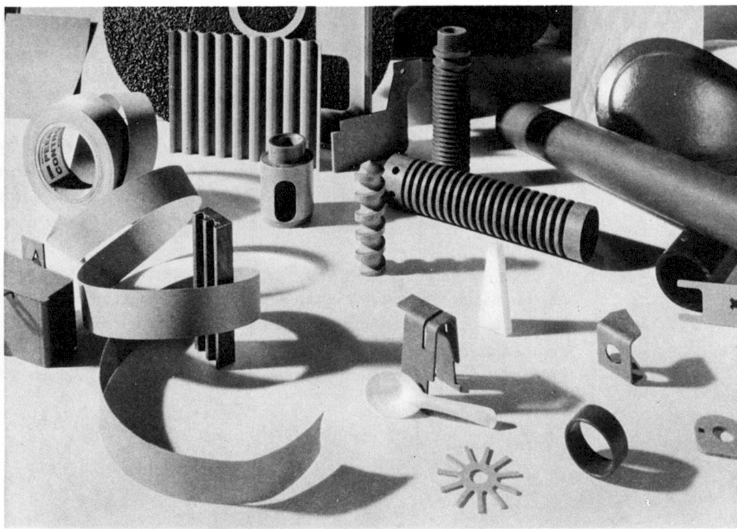
Simplicity can have strong impact, as in this still life, made for an advertisement emphasizing the importance of corrugated boxes to industry. The photographer gave his humble subject a massive, almost monumental quality by backlighting it so that one end and a raised lid were in dark shadow against a bare background, and by shooting from close up. An intriguing touch is the portion of the box's contents we can see but not recognize. This adds a note of mystery to a commonplace subject–and is appropriate in this picture by Toni Ficalora, intended to symbolize industrial packaging in general. [Courtesy Union Bag-Camp Paper Corp.]



If you keep your eyes open, you can find good still-life subjects almost anywhere. Photographer Dan Rubin discovered this pleasing arrangement of wine glasses on a table in a Paris restaurant. He photographed it by available light with a 120 single-lens reflex camera, which he rested on the table for steadiness and to make the glasses and the bucket loom large. He focused on the second wine glass and the bread basket, letting the foreground and background go soft. The shallow depth of field you get by shooting close with a wide aperture can often produce interesting soft and sharp contrasts such as you see here.



To symbolize the brilliance that a certain brand of white paper gives to illustrations printed on it, William Richards set up this precise and gleaming array of brass musical instruments for a paper manufacturer's ad. Notice the varied but well-organized composition he achieved by overlapping some of the objects and having others almost touch. He placed straight lines at right angles or parallel to each other, creating a geometric exactness that contrasts pleasingly with the curves. The light gleams richly on the brass, but is so diffused that the objects cast only soft, delicate shadows on the paper beneath. [Courtesy H. N. White Co. and Hammermill Paper Co.]



This still life of vulcanized fiber products and parts was featured on the cover of a corporation annual report. Photographer George T. Faraghan chose crisp sidelighting to emphasize the shapes, and used shadows as connecting elements in the composition. Because the shapes are so varied and busy, he wisely chose to photograph them against a plain background. The near-to-far sharpness suggests that these objects were manufactured with precision. [Courtesy National Vulcanized Fibre Co.]

Still-life photography and the creative eye

A good still-life photographer is one who has the knack of *seeing commonplace things in an uncommon way*. This kind of seeing is the essence of creative photography. The training you give yourself with still-life subjects can sharpen your eye and increase your sensitivity in a way that will help you in every other type of photography you do.

As you go about, searching for pictures and picture ideas, study the objects around you closely. Things can have a character and personality as distinct as a person's. They can possess a mute eloquence that evokes mood, tells a story, or recalls memories of the past. So observe and respond, and then see how well you can capture the unique qualities of objects with your camera, using the methods we've demonstrated here.

One great advantage of still-life photography is that you can practice it almost anyplace and at any time. If the weather is too bad for outdoor still-life shooting, you can work indoors. In your travels and on vacation you often can find details that hold within them the flavor of the place and time–for instance, some beer bottles on a table, lobster traps piled on a wharf, or the glowing ashes of a campfire. You can find good still-life subjects around your own home, school, or office, too–a favorite pipe and ashtray, well-worn books, the clutter of a student's desk, or the sleek lines of a modern office chair. You never need be short of interesting subjects to photograph.

Explore and experiment

If you've never tried still-life photography before, at first it may seem a little strange to you. You may be puzzled about just how to start, once you've gathered or discovered a suitable group of objects. Unlike the photography of people–where the interaction of your personality with your subject's can spark a good picture–a still life doesn't usually "happen." It has to be made.

Jotting down your first ideas in the form of rough sketches can help, as we've shown. But with or without preliminary sketches, think of the planning of your still life as a *visual exploration* to discover the meaning and the photographic possibilities of the subject. Experiment. Try different arrangements and camera angles, and study your viewfinder constantly.

A good way to begin is by deciding which of the objects to make the dominant one. Just as in a landscape picture or a group portrait, you'll probably need a point of greatest interest that the viewer's eye keeps returning to. Sometimes, of course, there may be two or more centers of interest. But you must decide what are the most important elements in the still life, and then arrange things so the viewer sees these first.

Once you've decided on your center of interest, arrange the other objects so they make their contribution but don't steal the show. Take things out or put other things in until you're satisfied you've got a good balance of objects that clearly tell the story or create the effect you want. You've seen how meaningful even very slight changes can be in a still-life composition, so take pains. The care you put into the picture at this stage can pay off in a clearer, stronger expression of your idea.

Consider lighting carefully, too. Even if your subject is a bowl of fruit illuminated only by daylight from a nearby window, you have a wide choice of lighting effects. Depending on where you stand, you might show the subject flatly lighted, sidelighted, or backlighted. In a studio, you might choose any of the lighting methods demonstrated in this lesson, or work out an effect of your own with flash, floods, or spots. Always think in terms of purpose–of what you want the picture to say. For example, should you light for form and texture, or to show the values of the subject; is a dark, strong, low-key effect appropriate, or would a bright, airy, high-key effect be better?

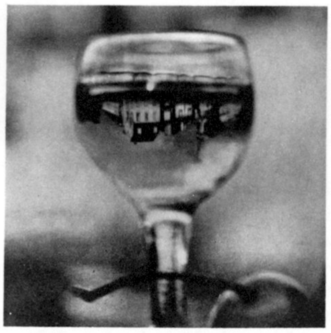
Also think about the variations you can achieve through focusing and depth of field. Should you show everything in sharp focus? Would it be better to focus selectively on the subject and subdue the background slightly? Or should you use extremely shallow depth of field, with the romantic soft-focus effect this technique can give?

If you're shooting in color, still-life photography offers you an opportunity to apply your knowledge of color schemes and the emotional effects of color. For example, you might choose objects that are closely related in color, for a subtle, almost monochromatic effect. You might create excitement by including accents of bright color against predominantly somber hues. Colored paper can give you exactly the background hue you want–perhaps a light, cool, pastel shade that will make the dark, warm colors of the subject stand out boldly.

Camera movement can spoil what might otherwise be a good still-life picture. For studio shooting, use a sturdy tripod, as we have emphasized throughout. When taking discovery still-life pictures, perhaps you can steady your camera by resting it on a table, against the back of a chair, or on some other support, or use one of the lightweight tripod substitutes we described in the lesson on scenic and travel photography.

When you make a black-and-white still-life picture you especially like, we suggest you blow it up to 11x14 or even 16x20 size. Small objects seen in large scale can have great impact and interest. Of course, the technical quality of your negative must be first rate; that's why we've stressed careful working procedure and attention to details throughout this lesson.

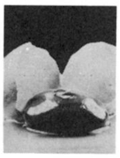
Once you've tried it seriously, you are bound to enjoy the photography of objects. Many photographers, including members of your Guiding Faculty, find still-life photography a highly satisfying way to express their visual imagination. Also, the experience you gain now will be helpful in other areas of photography you will learn about later–especially in industrial and advertising photography. And for your future work as a photographer, an ability to take good still-life pictures can be one of your most valuable skills.



Technical notes on the photographs

Page 2
Irving Penn; Nikon F with a 180-mm lens; Kodachrome Daylight Type film; 2 seconds at *f*/8; daylight.

Page 21
Irving Penn; 8x10 Deardorff with a 355-mm lens; Ektachrome Daylight Type film; exposure for electronic flash at *f*/90; electronic flash.



Page 21
Irving Penn; 8x10 Deardorff with a 10-inch lens; Anscochrome Daylight Type film; exposure for electronic flash at *f*/90; electronic flash.

Page 24
Irving Penn; Hasselblad with an 80-mm *f*/2.8 lens; extension tubes; Ektachrome Daylight Type film; exposure for electronic flash at *f*/22; 2 electronic-flash units.

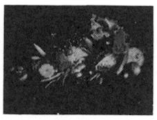
Page 25
Irving Penn; Rolleiflex with a 75-mm *f*/3.5 lens; Ektachrome Daylight Type film; 1 second at *f*/5.6; available light.

Page 25
Irving Penn; [*all three photographs*] Nikon F with a 180-mm lens; Kodachrome Daylight Type film; 2 seconds at *f*/8; daylight.

Page 26
Irving Penn; 8x10 Deardorff with a 305-mm *f*/6.8 lens; Kodachrome Daylight Type film; 15 seconds at *f*/64; bank of floodlights.

Page 26
Irving Penn; 8x10 Deardorff with a 12-inch *f*/5.6 lens; Kodachrome film; 2 seconds at *f*/45; photographed on a backlighted sheet of opal glass with no light from above.

Page 27
Irving Penn; 8x10 Deardorff with an 8½-inch lens; Ektachrome Daylight Type film; 10 seconds at *f*/45; daylight.

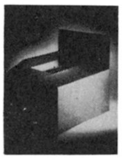


Page 27
Bert Stern; 8x10 Deardorff with a 12-inch *f*/6.3 lens; Ektachrome Daylight Type film; exposure for electronic flash at *f*/22; bank of electronic-flash units.

Page 28
Herbert Loebel; 4x5 Linhof VI with a 150-mm *f*/4.5 lens; Panatomic-X film; exposure for electronic flash at *f*/32; 3 electronic-flash units.

Page 28
Ann Treer; Hexacon with a 50-mm *f*/2.8 lens; Tri-X film; 1/20 second at *f*/6; available light.

Page 28
Edgar de Evia; 8x10 view camera with a 12-inch lens; Ektachrome Daylight Type film; 1 second at *f*/8; daylight from window with a reflector.



Page 29
Toni Ficalora; 8x10 Deardorff with a 14-inch lens; Kodacolor film; exposure for electronic flash at *f*/22; electronic flash.

Page 29
Daniel Rubin; Hasselblad 1000F with an 80-mm *f*/2.8 lens; Verichrome Pan film; 1/100 second at *f*/3.5; available light.

Page 29
William Richards; 8x10 view camera with a 12-inch lens; Ektachrome Daylight Type film; exposure for electronic flash at *f*/45; bounced electronic flash.

Page 29
George T. Faraghan; 4x5 Kodak view camera with a 90-mm lens; Ektachrome Type B film; 1/50 second at *f*/32; spotlight with diffused floodlight fill.

Famous Photographers Course

Famous Photographers School, Inc., Westport, Connecticut

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Harry Garfield
Philippe Halsman
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Ezra Stoller

Lesson 15

Architecture and interiors

Contents

3 Architecture and the camera
8 How to use a view camera's adjustments
11 Getting the most from a small camera
12 How to find the right camera angle
14 How to choose the right lighting
18 Shooting a 'portrait' of a home
20 Composing and lighting interiors
22 How to photograph an interior
24 Architectural photography in color
26 Shooting a picture coverage of a house

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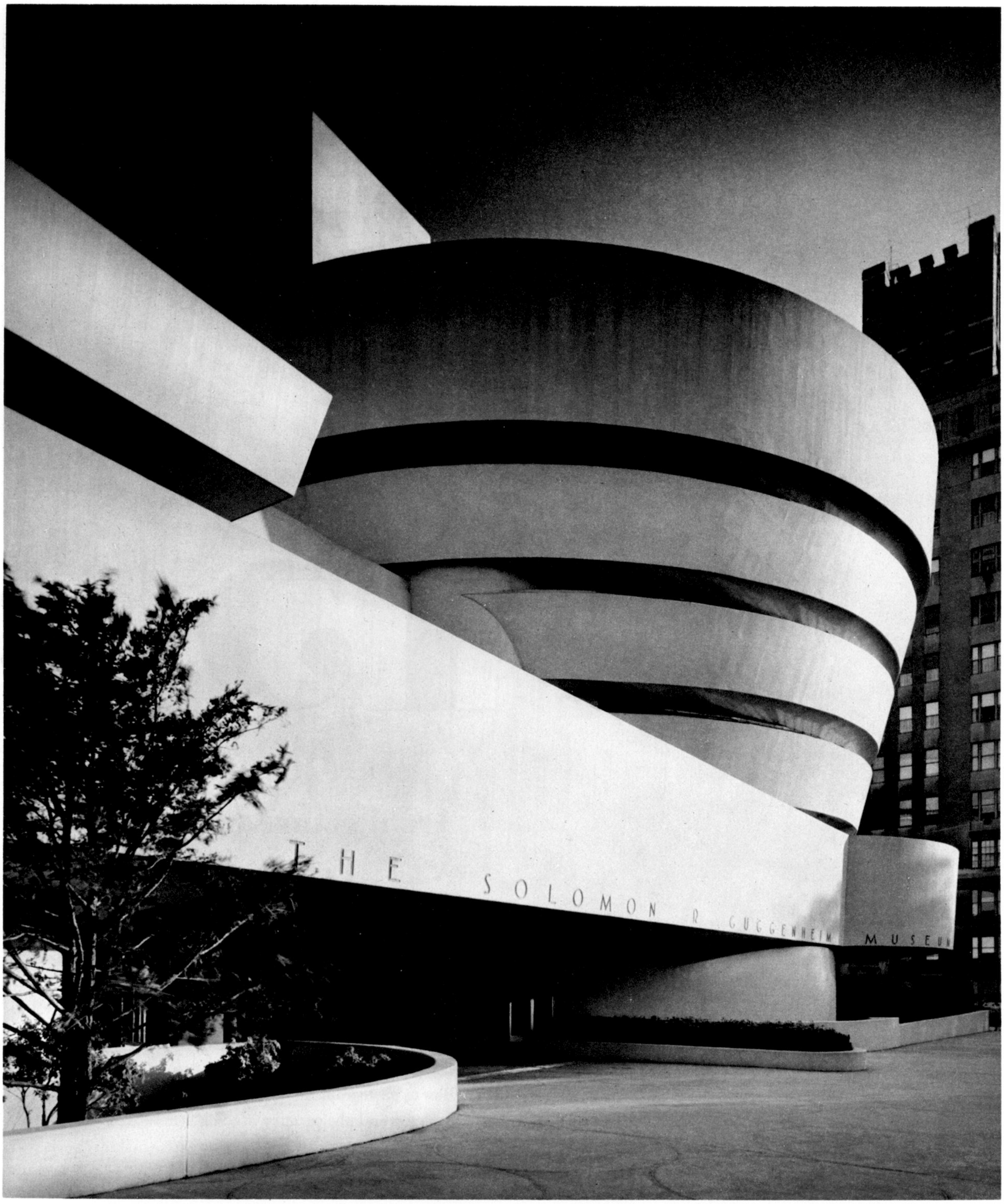


Photography can reveal the exciting new architecture of today as well as the great buildings of the past. In this picture Ezra Stoller interpreted Frank Lloyd Wright's bold design for the Solomon R. Guggenheim Museum in New York City. He chose a camera angle and strong sidelighting that bring out the unique and controversial features of the building's design–its massive simplicity and curved ramps. Thanks to skilled photography, this final work of a master architect is familiar to most of the world. In this lesson Stoller teaches you how to take effective photographs of buildings inside and out. [Courtesy Solomon R. Guggenheim Museum]

Architecture and the camera

The vivid, accurate picture language of photography is an ideal medium for telling the story of architecture. Whether it's a "portrait" of your own home, a view of a new skyscraper, or a picture of a quaint thatched cottage or ancient temple ruins taken during a trip abroad, a photograph can make the viewer feel he is *there*, seeing for himself, experiencing the building at first hand.

Architecture is an endlessly fascinating subject, and photography can help us understand it. Through the study of the structures that mankind has built we can trace the rise and fall of civilizations, roam the world in our imagination, or satisfy our curiosity about the customs and tastes of people whose way of living is different from our own. Architecture is a vital art and a science, too, involving space, form, lighting, texture, and decorative details. Photographs can show us these aspects of architecture for our study and pleasure.

Architectural photographs can also serve very practical purposes, such as to help us buy or sell a house, select a decorating scheme for a living room, or convert a garage into a playroom. They can be the basis for choosing an architect or builder, a design for a new school, or a summer resort for next year's vacation.

All of these reasons contribute to the wide, steady demand for good pictures of buildings, inside and out. Architectural photography can be a rewarding full-time career, as it is for Ezra Stoller, who is your guide for this lesson and who took all the photographs reproduced here. It also can be a source of profit and creative satisfaction for you, whether you work as free lance or amateur.

The importance of seeing and understanding

Only if you are sensitive to buildings can you interpret them accurately with your camera. We want you to begin right now to sharpen your awareness of architectural elements and style. Buildings have a spirit and personality that reflect the architect and the tastes and values of their time. For example, a tall Victorian mansion, with its emphasis on elaborate detail, represents one style and way of life. A modern ranch home with clean, functional lines represents another. A stone cathedral, a white-painted New England church, and a Mayan temple all express religious feelings but in markedly different ways. A camera in the hands of a skilled architectural photographer can capture the essentials of each clearly and eloquently.

Always get acquainted with your subject before you begin to photograph it. Ask yourself: Why did the architect choose this particular shape? What purpose is the building designed to serve? What materials are used and why? Is there anything new or unique here? How does the building relate to other structures nearby and to its natural environment?

These are the kinds of questions you should try to answer visually, because this is the kind of information a viewer will want when he looks at your picture.

Applying your knowledge

Understanding the spirit or personality of a building is only the beginning. You must apply the techniques of camera handling, composition, and lighting that will put this understanding on film.

As we demonstrate these techniques on the following pages you'll find that certain basic principles apply to all architectural photography, whether the subject is a home, a public building, or a school. Most of these principles will be familiar to you [because they are basic to all photography], but they have special applications in architectural work.

Take composition, for instance. In the lesson on still-life photography we demonstrated how to arrange picture elements in precisely the way you want for a pleasing, story-telling composition. But a building is a stationary object; you must accept the architect's arrangement and interpret it as best you can. Therefore, *camera viewpoint* becomes very important. We'll discuss and demonstrate how to choose a point of view that most effectively brings out the aspects of the subject you want to emphasize.

In lighting for architectural pictures, too, you often must *select* rather than arrange. In twelve hours or less the same building may go through moods ranging from the brilliant clarity of early morning, through the glare of noon, to the softness of dusk and the mystery of night. The play of sunlight and shadow, the texture of surfaces, the appearance of background and sky–even the apparent shape and proportions of the structure–may change with each shift in the sun's position. By selecting the best type of lighting you frequently can strengthen the effect you are working to achieve.

When you photograph interiors you may have more control over composition and lighting. You usually can shift lamps, tables, chairs, etc., to create a more pleasing arrangement and lead the eye to the room's center of interest. Often you can combine the realism of natural light with artificial light to emphasize the mood you want–the sparkling efficiency of a modern kitchen, for example, the charm of a gracious living room, or the intimate warmth of a den or study. In this lesson we'll demonstrate how to achieve these effects by using flash, floods, and spots, alone and in combination with the light that already exists in a room.

Perspective and distortion

An important technique you'll encounter in your study of architectural photography is the control of perspective. We've all seen the results of a picture taken with the camera tilted upward so that a tall building seems to be unnaturally squeezed together at the top and falling over backward. The photographer might say with truth: "It didn't look that way when I took the picture." The reason it didn't is that the brain corrects the distortions the eye sees, but a camera doesn't have this ability. We'll demonstrate how you can correct unwanted effects of perspective like these with a view camera–and simple steps that enable you to avoid them when shooting with a roll film or 35-mm camera.

Opportunities in architectural photography

The field of architectural photography is constantly growing. New buildings are going up in every community; editors, architects, owners, building suppliers, real estate agents, and developers want good pictures of them. Hotels, motels, and seasonal resorts need brochures for advertising, and both general-interest and specialized magazines are on the lookout for the new and unusual in architecture. The photographer who can see the picture possibilities inside and outside a building–and bring them to life with his camera–should find a ready market for his service.

The techniques taught in this lesson can help you record architectural subjects more effectively. However, it is the quality of the image recorded that counts, and this is created by you as an individual: by your awareness, sensitivity, and knowledge. Besides acquiring technical skills, you must increase your grasp of architectural subjects and your ability to see their distinctive qualities. Success in architectural photography is in good part a matter of developing your eye as a photographer. We can suggest the best tools, give practical instruction, and evaluate your results. But *only you* can deepen your understanding of architecture and how to set it down on film through study, observation, and practice.

The many purposes of architectural photography

Before setting up your camera to take an architectural picture, there are three basic questions that you should always ask yourself: What is the purpose of my photograph? How will it be used? Who will look at it? Your answers will help determine your approach and guide you throughout the shooting.

Architectural photography, as distinguished from travel and scenic photography, is for the most part a highly practical field. Its purpose usually is to display someone's achievement–that of an architect, builder, materials manufacturer, owner, etc. The pictures you make of buildings can and should have merit as photographs. But first of all they should *give information about the structure*–information that the client wants people to know.

Let's look at the major types of clients and the kinds of information they will want you to include in your pictures.

The architect: To serve the architect's needs, you should concentrate on the design features of the building, particularly those that are unusual and distinctive. A set of attractive prints that faithfully interpret his work can be highly important to him for office display, exhibits, and publication in trade magazines. To make the right impression he must display his ideas in finished form, and photography is the only effective substitute for a tour of the building.

The builder: The builder's interest is in showing the construction process as well as the completed project. This may mean taking "progress" pictures at different stages of the job. When photographing for a builder, plan a shooting schedule that will put you on the construction site at the right time for recording important phases of the work, such as the erection of a steel framework that will be hidden once the building is finished. Finally, be sure to wind up your series with a picture of the completed building that will make it look attractive to prospective occupants.

The materials manufacturer: The materials manufacturer's interest is usually only in pictures that feature his product in use. Move in close and make his product the center of interest. At the same time, you should show the product's function and its relation to the structure as a whole. For example, if your client is a floor-covering manufacturer you might build your picture around an attractively decorated living room in which the floor covering contributes to the pleasant atmosphere of the room.

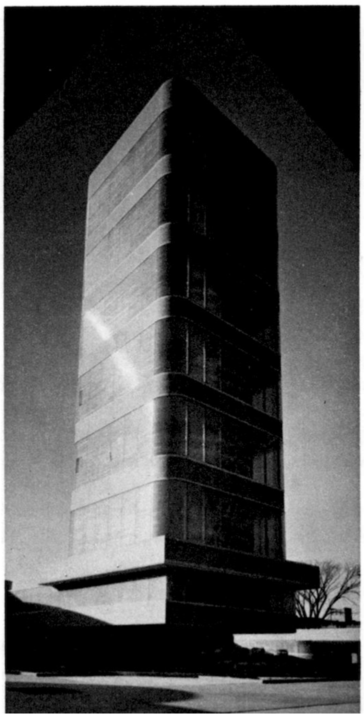
The editor: Magazines in the home-building and home-furnishing fields [sometimes called "shelter" magazines], trade papers, newspapers, and other publications are a major market for established professionals. But editors are always on the lookout for fresh material and talent, too. They're particularly interested in picture stories of buildings with unusual architecture and interior design–and in photographers who can present them to the reader in a stimulating way.

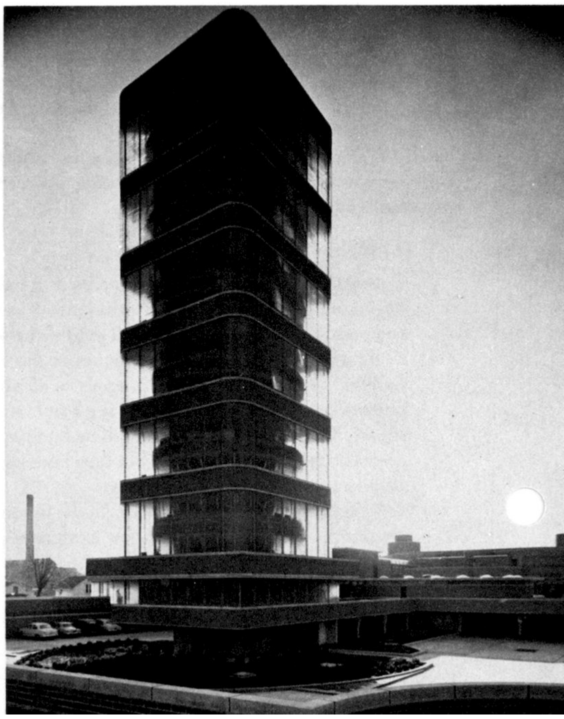
The private owner: You'll have a different purpose when you photograph a house for a private owner. Whether he wants to rent, sell, or simply reflect his pride of ownership, he will look for photographs that present the building and its setting at their best. Make the house look as beautiful, dignified, or important as possible. Pay careful attention to landscaping and background if they enhance the property. In planning and taking your pictures, remember that a person's home is generally an expression of his personal taste, and often a symbol of his status in the world.

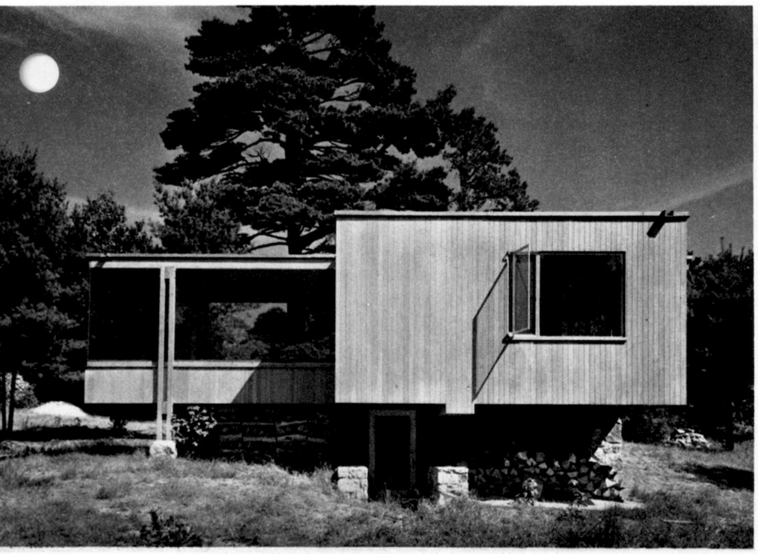
Other clients: One of the best markets for architectural pictures consists of hotels, motels, resorts, restaurants, etc. Here you'll often need close-ups as well as attractive overall views. The resort owner will want details of his swimming pool, terrace, putting green, or recreational facilities. Hotel and motel owners may want to emphasize the homey quality and comfort of bedrooms. If they are trying to attract convention business, impressive photographs of banquet rooms, restaurants, and business suites also will be important. Try to plan your pictures to appeal to your client's prospective customers, whether they're businessmen, family groups, or vacationers in search of glamour and excitement.

Finally, of course, there's the architectural picture you take to please yourself. This might be a photograph of your own home or pictures you take of buildings that interest you in your own community or while traveling. Your purpose here usually will be to emphasize some characteristic of the building that intrigues or stirs you–the glitter and soaring verticals of a skyscraper, the ornate charm of an old mansion, the austere grace of a New England saltbox. Decide what aspects of the building you want to bring out. Then use the methods taught in this lesson to achieve your goal in strong, clear visual language.

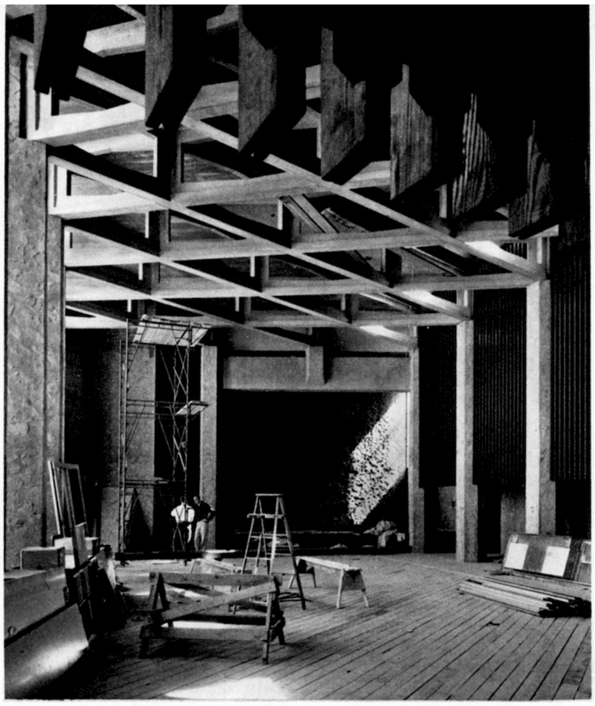
For an architect: The glass-walled office building at the S. C. Johnson Company in Racine, Wisconsin, has been photographed many times. Most photographers would have stopped with a view that featured the shimmering walls and unusual shape. Ezra Stoller took the customary sidelighted picture [*right*], but for his final picture [*far right*] he waited until backlighting gave him an "X-ray" effect that emphasized the structural system and brought out architect Frank Lloyd Wright's design purpose–to surround the interior office space with light.



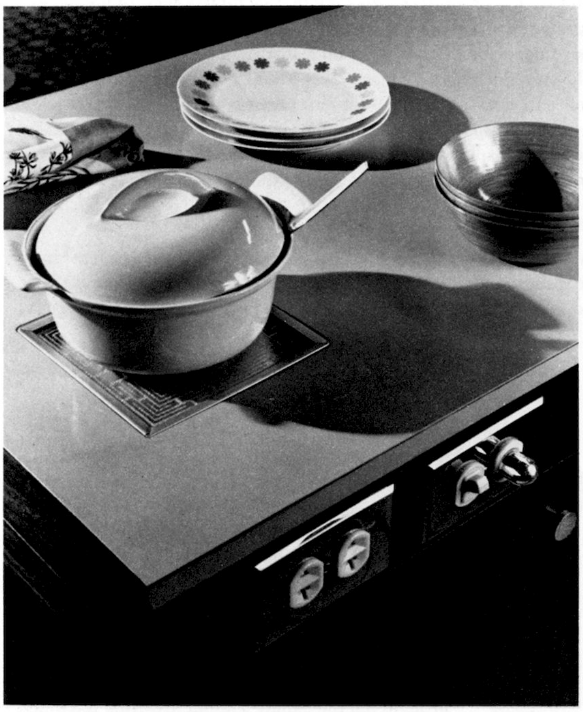




For an architect or owner: In well-planned modern homes like this one the accent is on simple geometric design. Stoller chose a head-on camera position as the most direct way to show how architects Gropius and Breuer worked out the careful proportioning of the main house and its wing. By shooting at eye level the photographer revealed another architectural feature: the house seems to float off the ground. Sidelighting produced shadows that emphasize the solid form of the house, and the trees in the background indicate the pleasant natural setting.

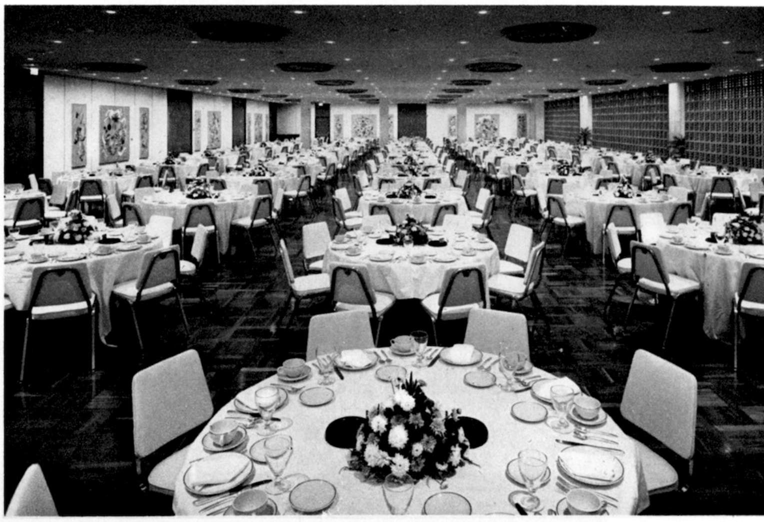


For a builder: This construction photo of a dining hall at Yale University seems quite casual, but it was carefully planned. Stoller selected his camera angle and lighting to feature the concrete columns and the ceiling construction. Then he waited for a gleam of directional sunlight to bring out the texture of the rear wall surface. He left workmen's equipment in place to stress that the building was unfinished and included the two figures in the background for scale.



For an editor or materials manufacturer: Sometimes your client may want close-ups of unusual products as well as overall shots of rooms. Here the product was a hot plate recessed in the kitchen counter top. To create a believable situation, the photographer placed accessories—a casserole, dishes, bowls, and a towel—on the counter, then lit the scene for an interesting light-and-shadow pattern.

[Courtesy *House and Garden*, ©1962, Condé Nast Publications, Inc.]

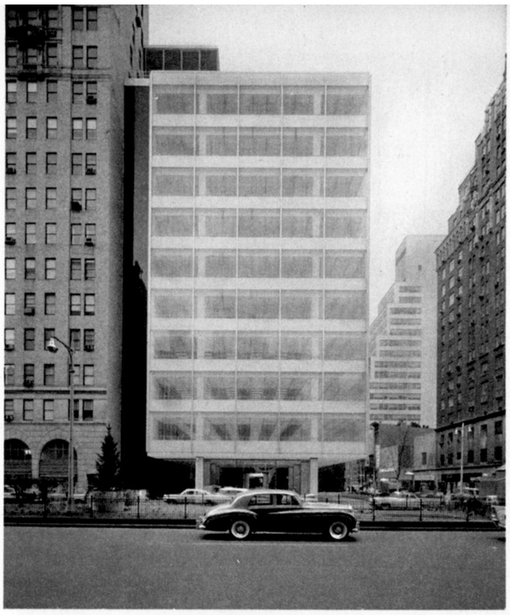


For a hotel owner: When photographing hotel facilities for sales promotion literature, you may have to play up some features and play down others. In this picture the photographer stressed the spaciousness of the banquet room by using a wide-angle lens and great depth of field. Because the ceiling was pockmarked with air-conditioning and public-address fixtures, he chose a camera angle that minimized this unattractive feature of the room.

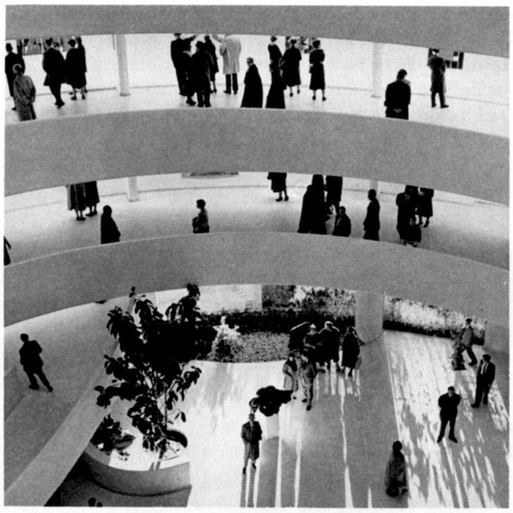
While actual shooting time for this picture was only a few minutes, nearly a half day was spent setting it up. Note the careful table arrangements and flowers spotted throughout the hall.

To bolster existing light, Stoller used twelve 500-watt floods concealed behind columns and tables, plus three 750-watt spots to emphasize the foreground tables. But nowhere is this added light obvious or unnatural for the situation.

[Courtesy Broadwater Beach Hotel, Biloxi, Miss.]



Large camera: An 8x10 view camera with front and back adjustments is a logical choice for taking a formal photograph like this one of the Pepsi-Cola Building in New York City. Notice that all vertical lines are parallel. [Courtesy Skidmore, Owings, and Merrill, Architects]



Small camera: A roll-film single-lens reflex is useful when you want to include people in motion. Here, in the Guggenheim Museum, to show visitors at various levels, the photographer shot over the edge of a spiral ramp. [Courtesy Solomon R. Guggenheim Museum]

What you need

Most professionals use both small and large cameras for architectural work. Each has its advantages and disadvantages. The important thing is to know the capabilities of the different types of cameras–what they will best accomplish–and then select the kind that suits your needs.

If you want to take candid pictures that show a building in use, with people coming and going, a 35-mm or roll-film camera is a logical choice. It gives you freedom to move around at will without having to transport and set up bulky equipment repeatedly. You can utilize the small camera's relatively fast lens by shooting in available light with a fairly high shutter speed. The large film load enables you to make a series of shots in rapid sequence–an advantage when there are people walking about in the scene. A small camera also is good for preliminary shooting–the taking of many shots from various angles as you explore the subject in preparation for the final shooting.

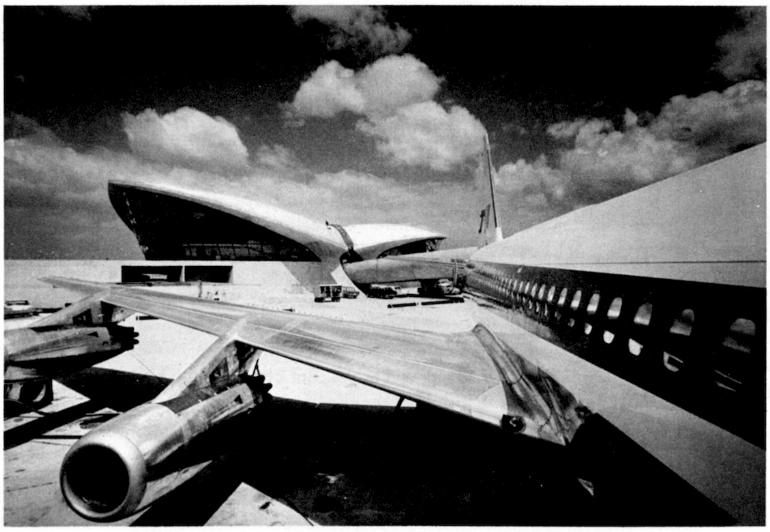
However, when it comes to taking pictures to present to a client, the miniature and roll-film cameras have limitations. Lack of a rising front or a swinging and tilting back is one. It may be impossible to include all of a tall building without tilting the camera up, thus making vertical lines seem to converge, or to get all of a wide building in without shooting at an angle that makes horizontal lines appear to squeeze together. In a formal architectural picture these effects of distorted perspective usually are undesirable. The perspective controls of a view camera [demonstrated later] can help you avoid them.

A large camera also makes it easier for you to achieve high technical quality in color or black and white. Sharpness, fine grain, and exact rendering of texture and details are particularly important in architectural pictures where your purpose is to show the building and its materials clearly.

As a result, for most architectural and interior photography the universal favorite is a 4x5, 5x7, or 8x10 view camera with swings and tilts and groundglass viewing that facilitates composing and exact focusing. You'll be able to do good work [and complete your assignments for this lesson] with a small camera, but if you enter the field professionally you'll probably want to acquire a view camera. Stoller likes to use an 8x10 camera because much of his work is done on color-transparency film, and the very large film size gives him maximum display when he shows transparencies to a client. However, for most purposes the smaller, lighter 4x5 view camera is best.

Lenses

Though a lens of normal focal length sometimes is all you need in architectural photography, often a long or a wide-angle lens is necessary for best results. For example, in photographing a large



Wide-angle lens and filter: The TWA terminal at New York's Idlewild Airport, designed by Eero Saarinen, expresses the spirit of jet-age flight in architectural form. To emphasize this point, Stoller had a jet liner placed in front of the terminal so he could show the repetition of shapes and lines in both. A wide-angle lens enabled him to get an entire wing and a long section of the plane's fuselage into the picture. An orange filter darkened the sky and brought out the clouds without diverting too much attention from the subject. The right choice of accessories helped the photographer show the building's form and tell its function in one well-organized picture. [Courtesy TWA] interior you may not be able to back up enough to get all the area in with a normal lens. Outside, you may want to show the relationship of a garden area to the main house or photograph a group of buildings in one shot. A wide-angle lens can let you stay reasonably close to your subject and still include all important elements.

Because these situations occur so frequently, a wide-angle lens can be considered to be *the* standard lens for architectural photography. If you specialize in architectural shooting you'll find it useful to acquire a battery of different lenses–a normal, a moderately wide-angle, and a very wide-angle lens, for example. One of the three should give you the coverage you need for most pictures.

Sometimes you may want to concentrate on only a portion of a building, such as a roof line or gable. Here a long lens can help by narrowing the picture area and bringing up the center of interest. This lens also is helpful when your camera position is at a distance from the building, or when you're photographing a skyline and want to make the buildings more prominent. However, keep in mind that a long lens used at a distance from a subject tends to flatten it out.

Filters

If your composition, lighting, and camera angle are good, filters can help you take better architectural pictures. However, use them with restraint. Your job as an architectural photographer is to give information about the building, not to create spectacular cloud effects or to distort the values of light and dark in the subject.

In choosing a filter for black-and-white shooting, keep in mind the basic rule given in the lesson on black-and-white photography. *To lighten a color, use a filter that passes that color; to darken it, use a filter that holds it back.* Here are some ways that a filter can help:

To darken blue sky: Often, you can make a light-colored building show up better by photographing it against a darker-toned sky. A medium yellow filter and the correct exposure will give this result. To render a sky almost black, causing white clouds and buildings to stand out even more dramatically, you can use a red or orange filter.

Keep in mind that the filters we've mentioned darken *blue* sky only –they won't affect the gray or white sky of an overcast day. *Slight* underexposure can help you retain good sky tone even if you don't use a filter [but be careful not to underexpose so much that you lose important shadow detail]. Another point to remember is that the sky on a clear day is lightest close to the horizon and grows progressively darker higher up. [See the illustration below.] If you want to make a light building stand out strongly without using a filter, try to find a low camera angle that places the building against the darker portion of the sky. Finally, you can darken a sky that is too light by printing in when you make your enlargement.

To lighten color tones in a building or landscaping: Suppose your subject is a home with red brick walls. Red bricks sometimes go unpleasantly dark in a black-and-white photograph. However, a red filter will lighten them. Stained redwood, mahogany, or walnut paneling also may be recorded too dark in interior shots. Again, a red filter will lighten the wood–and also help bring out the grain.

If the building you are photographing has dense surrounding foliage, like clumps of evergreens, this foliage may be recorded too dark on black-and-white film. You can lighten its value with a green filter [which also will moderately darken blue sky].

To add contrast: The same filters that darken blue sky will also darken any shadows that contain blue light reflected from the sky. This increase in contrast can give more snap and sparkle to a picture and emphasize textures.

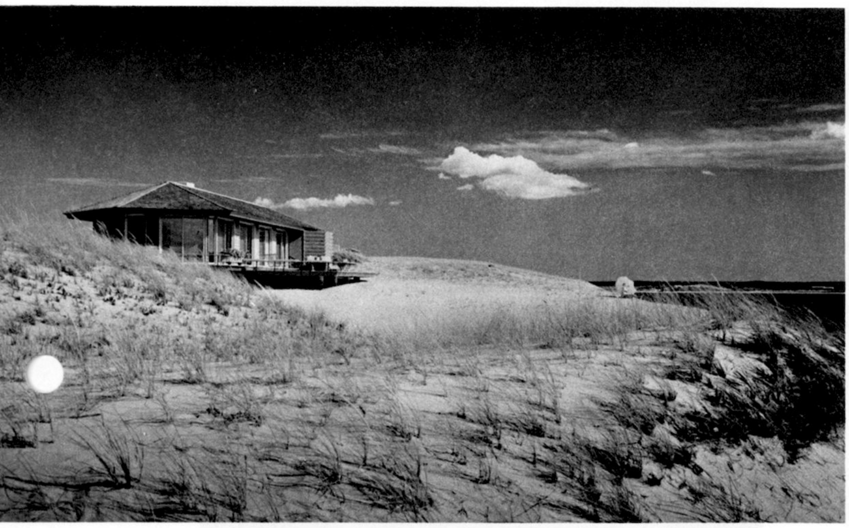
To cut glare: When you get bothersome reflections of light from glass, water, or highly polished wood, a polarizing filter may help. [This is the same type of filter discussed in the travel lesson, where it was recommended for darkening blue sky in a color picture.] Look at your subject through the filter and rotate it until you find the position that reduces glare most.

Other accessories

Lighting equipment: Daylight or the building's own lighting provides illumination for most outside architectural pictures. When photographing interiors, however, you may need some auxiliary lighting–flash, floods, or spots. We'll discuss these in detail later.

Tripod: Because most architectural pictures are taken from a fixed position, often with a time exposure, a sturdy tripod is a necessity. It should be equipped with a "pan" head that permits swinging and tilting the camera. An elevating device that raises or lowers the head also is convenient.

Spirit level: When you photograph a building head-on, even a slight tilt from the perpendicular will bring distortion. Some cameras come equipped with a spirit level; if yours doesn't, invest in a small one such as carpenters use. Place it flat on top of your camera and parallel to the camera axis [a line at right angles to the film plane and running through the center of the lens]. Adjust the camera until the bubble in the spirit level is exactly centered in the marks provided for this purpose. If no level is available, step back from your camera, shut one eye, and line up the film plane with the edge of any object you know is vertical, such as a post or telephone pole.



Wide-angle lens and filter: Another use of a wide-angle lens is to show a building in relation to its setting, as Stoller did with this beach cottage. A medium wide-angle lens and carefully selected camera position took in a sweep of sand, sky, and water. A medium yellow filter gave normal sky tones. We see the cottage not just as a building but as part of a pleasant place to spend a vacation. Notice how the sky grows darker higher up–a principle you sometimes can use to get adequate contrast between building and background without a filter.
[Courtesy *House Beautiful*]

How to use a view camera's adjustments in architectural photography

As we demonstrated in the lesson on still-life photography, the front and back adjustments–also called "movements"–of a view camera make it possible for you to control sharpness and perspective. These adjustments can be very useful in architectural photography because they enable you [1] to straighten converging vertical or horizontal lines so you can show the design and proportions of a building more accurately, and [2] to get all the important parts of a building or interior in sharp focus.

When you use a view camera for architectural work, remember these basic principles of how to make front and back adjustments:

Raise or lower the camera front [or shift it to the left or right] to change the position of the subject. You can move your subject up or down or to the left or right in the picture area by shifting the camera front in the opposite direction. This does not change perspective or sharpness.

Tilt or swing the camera front to control sharpness. Let's assume you want to show a house in the foreground and a more distant building both in sharp focus without stopping down your lens too far. Tilt the camera front forward until both buildings are sharp on the groundglass.

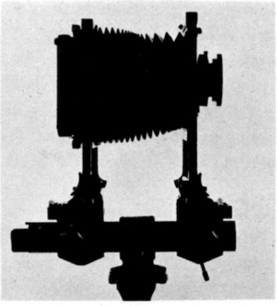
Tilt or swing the camera back to control perspective. If you want to get accurate perspective, keep your camera back parallel to the most important plane of your subject. This usually is the wall of the building or interior facing your camera.

Here and on the following pages Stoller demonstrates how to use front and back adjustments. In each example we've included a picture of the view camera to show the positions of its front and back, plus a picture of the result these positions gave.

Rising front

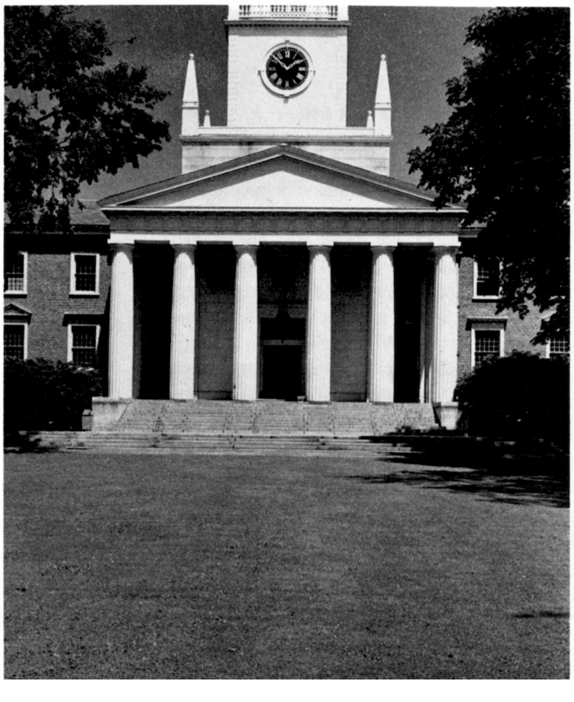
A rising front is the adjustment you'll probably use most often in architectural photography. By raising the front you raise the lens and enable the camera to "see" from a higher position. Thus you may be able to show the top of a tall building or the high ceiling of a room without tilting your camera. If the front can be dropped, you can use this movement to take in more details below eye level when you're working from a high viewpoint.

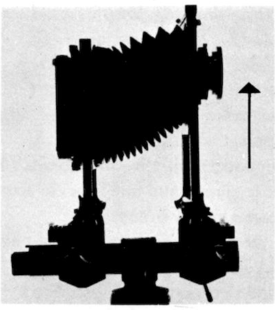
Shifting the front to right or left can be useful when you want to include the end of a long building, or to "look around" some foreground obstruction without changing the camera's position.



1 Here is a view camera held straight and level, with the front and back in normal position.

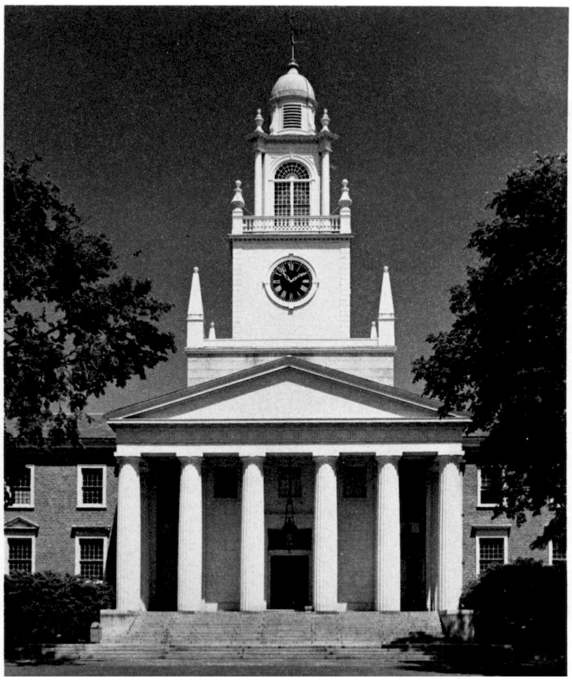
2 With the front and back as shown in Picture No. 1, the vertical pillars and the sides of this building at a New England boys' school are perfectly parallel. However, the top of the building is cut off, and there's too much uninteresting foreground.





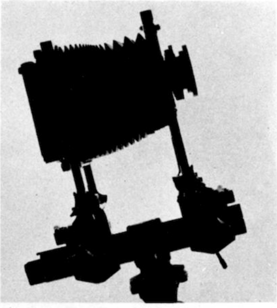
3 Raising the front to the position shown here enables the lens to "see" from a higher viewpoint.

4 The picture now includes the top of the tower and much less of the empty foreground. Sharpness and perspective are unchanged because both the camera front and back remain parallel with the front of the building.

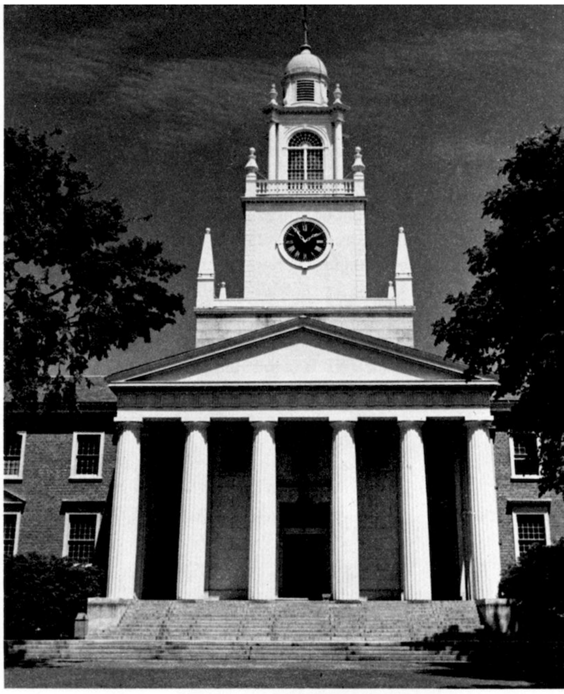


Tilting front and back

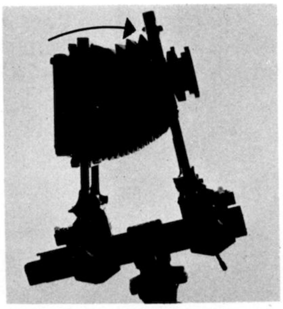
When you want to include the top of a high building and can't get it in the picture with your camera straight and level, first try the rising front. Sometimes this won't help—the building may be too tall, even with the camera front raised as far as possible. The remedy is to tilt your camera to get the top of the building in, and then adjust the back and front to correct any changes in perspective and sharpness that may result. We demonstrate this procedure here.



1 Tilting the camera puts both the camera front and back on a slant.

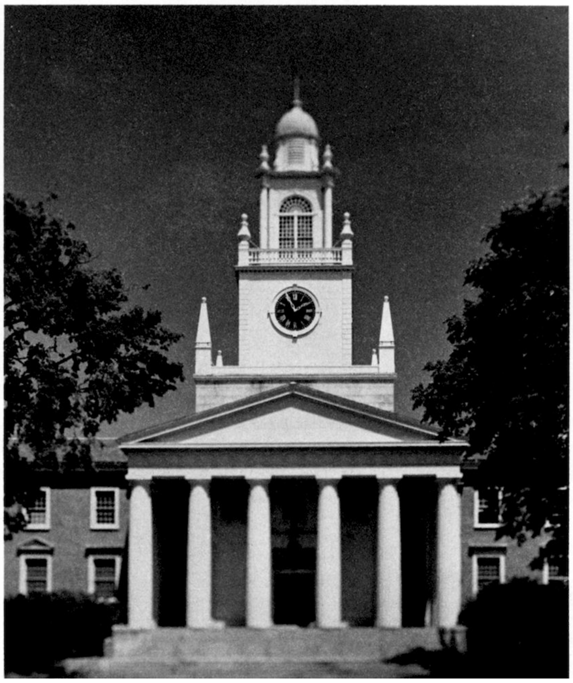


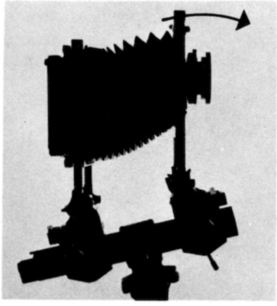
2 The tilted camera includes all of the building, but because the camera back is not parallel with the front of the building, its pillars and sides seem to lean inward.



3 Tilting the back of the camera as indicated by the arrow brings it to a vertical position again.

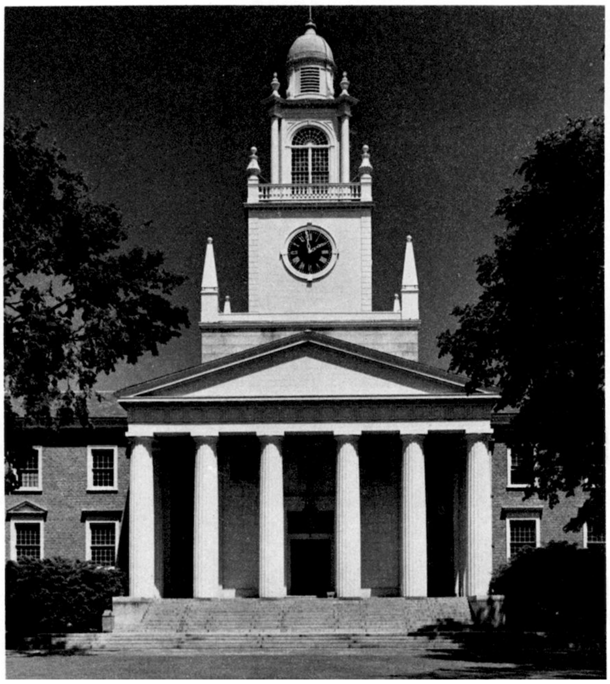
4 This makes the verticals in the building parallel again. However, it's also brought about a change in sharpness. Only the center portion of the building is in sharp focus—the top and bottom are out of focus. This is because the camera front is not parallel with the back.





5 Tilting the camera front forward, as indicated by the arrow, brings it parallel with the back again.

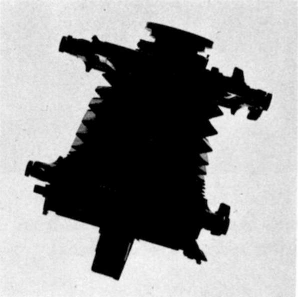
6 This makes the building sharp overall, just as it was when we began. We now have a fully corrected picture—it includes the top of the building, has parallel verticals, and adequate sharpness. Camera front and back are the same as for the rising-front shot.



Swinging front and back

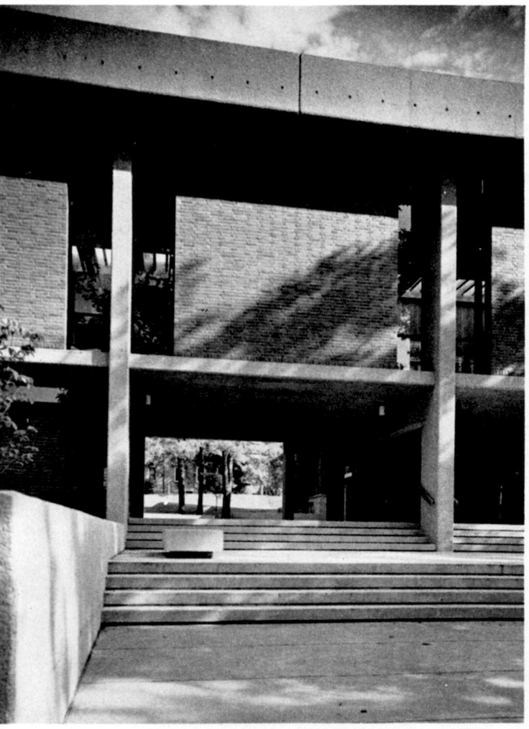
The swings of a view camera are useful when you must shoot your subject from an angle rather than head on, yet want to prevent *horizontal* lines from converging as they extend away from the camera.

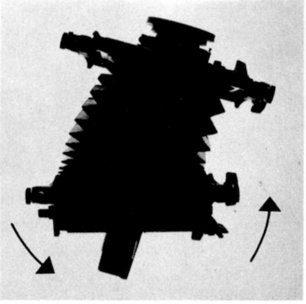
Use a procedure similar to the one we demonstrated for tilts. [1] Select the camera angle that gives you the view you want. [2] Swing the back until it is parallel with the most important side of the building. [3] Swing the front forward to correct any changes in sharpness that may result from Step 2.



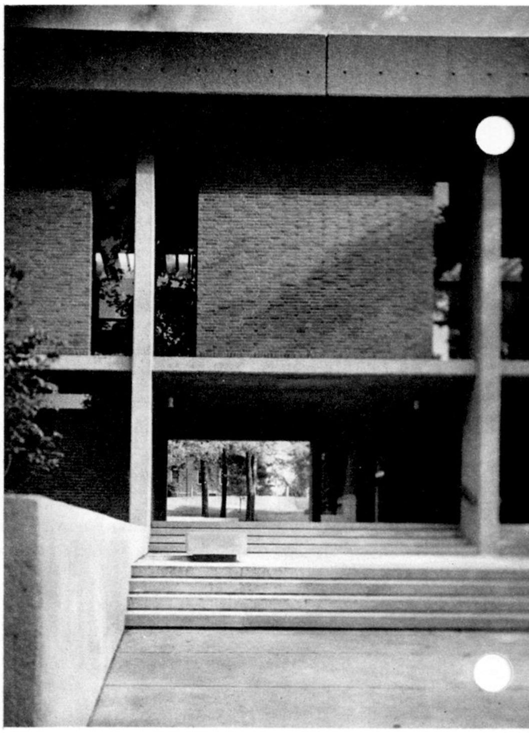
1 Here's a view camera *seen from the top*, with front and back in normal position.

2 The photographer chose this viewpoint to show the open entrance to the building and also to include the wall at left as part of the composition. However, with the camera in Picture No. 1 in position to take this shot, its back is *at an angle* to the front wall. As a result, horizontal lines like those of the rooftop and steps appear to slope and converge. [But verticals are parallel because the camera back is *straight up and down.*]

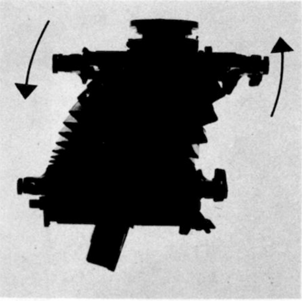




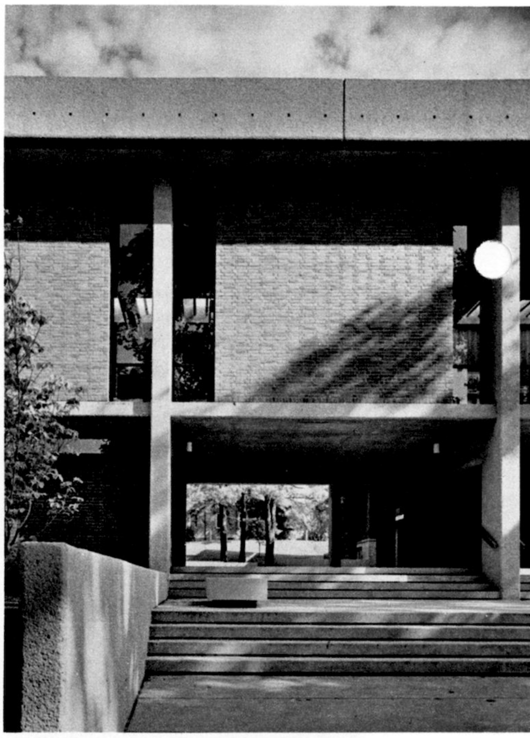
3 To correct the distorted perspective, the camera back was swung as indicated by the arrows. Now it is parallel with the front wall of the building.



4 As a result, the horizontal lines of the building become parallel. Compare the roof line here with the roof line in the previous view. Here it runs level instead of sloping. However, swinging the back has thrown the right side of the picture out of focus.



5 Swinging the camera front as indicated makes it parallel with the back, bringing all of the front wall into sharp focus again.



6 Here is the final, fully corrected picture. We see the front wall of the building from the desired angle; it is sharp, and all horizontal and vertical lines are parallel.

Getting the most from a small camera

Good architectural photographs can be made with a roll-film or 35-mm camera if you take steps to achieve the best possible technical quality and to overcome the lack of perspective controls. Let's look at these steps in detail.

How to control perspective with a small camera

Is there any way to get around the problem of exaggerated perspective without a swinging and tilting back? Yes–in fact, there are several. Although the following techniques are less exact and convenient than the control offered by a view camera, they often can help you get a satisfactory architectural picture with a small camera.

1 **Back away from the subject:** Keep your camera level so that *the film plane is parallel to the front of the building* and move away until you get the entire structure in your viewfinder without tilting the camera. A wide-angle lens may help you do this.

2 **Shoot from a midpoint elevation:** Try to locate yourself at an elevation where your line of sight intersects your subject at a point about halfway up. For example, if you are photographing a six-story building, perhaps you can find a shooting point that puts you about level with the building's third floor. A slope of a hill, a balcony, a roof, or a window of a nearby structure may give you the height you need.

3 **Correct perspective during enlarging:** Converging horizontal or parallel lines can be corrected to some degree by tilting the easel at the time you make the printing exposure. *Raise* the part of the picture where the parallel lines are farthest apart. For example, if the picture shows a tall building that looks squeezed together at the top and spread out at the bottom, tilt your easel so that the bottom of the picture is closer to the enlarger lens. Using the projected image [with no paper in the easel] as a guide, adjust the easel's tilt until the converging lines are parallel. Prop the easel in place, stop your enlarger lens down to a small aperture, put in a sheet of printing paper, and make a printing exposure as usual.

There's a limit to how much you can tilt the easel and still get all parts of the print sharply focused. You'll have to find this out by experimenting with your own equipment. And it always is best to prevent parallel lines from converging *at the time you shoot the picture.*

This work-in-progress shot, taken for the architect, shows a piece of modern sculpture being prepared amidst new dormitories at Yale University. The photographer made the sculpture the center of interest, but included enough of the surrounding buildings to show where it would be used. The picture was made with a 120 roll-film reflex camera the photographer was using for its mobility as he shot many aspects of the construction. By holding the film plane perfectly perpendicular and shooting from a position above normal eye level he kept all vertical lines in the picture parallel.

Maximum sharpness and technical quality

A good architectural photograph is more than a pleasing picture that shows overall form, structure, and setting. It also has *accuracy of detail.* Part of your interpretive job is to bring out the building's architectural fine points so clearly that the viewer can study your photograph for information as well as enjoy its emotional or pictorial qualities.

If you're using a 4x5, 5x7, or 8x10 view camera, the large groundglass viewing and negative size will help you get a sharp, technically excellent print. You can focus precisely and you needn't worry about loss of detail through considerable enlargement. However, with a smaller camera such as a 35-mm or twin-lens reflex you'll have to work harder for best results. Following are some suggestions for things you can do to get big-camera quality from small-camera negatives.

1 **Choose the right film:** Follow the basic rule we've stated many times: Choose a film that's as fast as you need but no faster. In architectural work–the photography of unmoving subjects outdoors –you often can use a relatively slow film which gives you very fine grain and precise detail. [See your Technical Manual for a list of films for greatest sharpness.]

2 **Use crisp lighting:** Strong side- or backlighting can bring out details clearly, reveal texture, and actually make your picture *look* sharper. Dull, soft lighting tends to subdue details and smooth out texture. Therefore, to increase the apparent sharpness of your architectural shots, use crisp side- or backlighting on a sunny day. [However, sometimes soft lighting will offer advantages that outweigh this consideration of sharpness.]

3 **Don't overexpose:** Overexposure is a great enemy of good technical quality: it increases grain, robs your negative of sharpness, and cuts down contrast. So, for finest grain and greatest possible sharpness, use an exposure meter and aim for the *least exposure required to get necessary detail in important shadows.*

4 **Focus to make most efficient use of depth of field:** In most architectural pictures you will want extensive depth of field so that you can bring out details that lie at different camera distances. Use the depth-of-field scale. Focus at a point which makes the far and near limits of depth of field fall most advantageously–from infinity, say, to the nearest important foreground object.

On the other hand, *don't stop down more than you need for adequate depth of field.* The relatively fast lenses of 35-mm and roll-film equipment produce best results at some aperture partway between wide open and stopped all the way down. Often this *optimum aperture,* as it's sometimes called, is between two and three stops less than the wide-open aperture of the lens.

5 **Fill the frame:** The more you need to enlarge, the more you risk losing sharpness and fine detail, and the more you emphasize grain. Therefore, try to compose your picture so that the negative frame is filled edge to edge. The smaller the negative, the more important this becomes. When you blow up a small portion of a 35-mm negative, for example, you're bound to get considerable loss of technical quality.

6 **Hold steady:** A good sturdy tripod is best for your purpose. However, one of the advantages of a small camera is that it sometimes lets you shoot from locations where it is difficult or impossible to bring a view camera and a tripod. But you must be careful to avoid camera shake as much as possible. Use a shutter speed no slower than 1/50 or 1/60 second and press your camera against a wall, column, or other firm support. Even steadier is resting it on a fence, railing, balcony, etc. Another possibility is to use a unipod or chestpod.

7 **Choose the right developer:** There are developers designed for use with the slow, fine-grain, ultra-sharp films we recommend for architectural photography with small cameras. See your Technical Manual for brands. Properly used, these developers will give you the sharpest possible results.

How to find the right camera angle

In architectural photography we cannot overemphasize *the crucial importance of selecting the right camera angle or angles.* Don't set up your camera and shoot the obvious picture that first suggests itself. Explore the building and its surroundings with an observant eye before you begin photographing.

Keep the basic purpose of your picture in mind and look for the significant things that will help you carry it out. Should you show the whole of the building, emphasizing its overall design, or move in close to interesting details–or should you do both? Should you feature the structure alone or include parts of the surrounding area? What about construction materials such as wood, brick, or stone–have they been handled in an unusual way? Are they an important part of the architectural story you want to tell?

Only when you've decided what to emphasize can you intelligently select your camera position. If your purpose is to call attention to the lines of a building–its contour or outline rather than its form and volume–a straight head-on view is best. More often, though, you'll probably want to present the building as an object that occupies three-dimensional space. To do so, you'll need to choose an angle that *shows more than one side.* For example, you may include the front of the building and one side, or one side and the back.

Here's an important point: *Don't shoot directly at a corner.* This usually results in a weak, indecisive composition. Instead, move your camera until you show more of one side than the other. Let one side clearly dominate, and include just enough of the second side to obtain the three-dimensional effect you want. If you must show both sides in detail, take separate pictures–letting one side dominate in the first and the other side in the second.

Eye level and waist level are not always the best shooting positions. Try lowering the camera slightly; you may be able to eliminate unpleasant foreground and outline the building against the sky. Experiment with high angles, also. Shooting down on a building may help you bring out design features that may not be visible from a lower viewpoint.

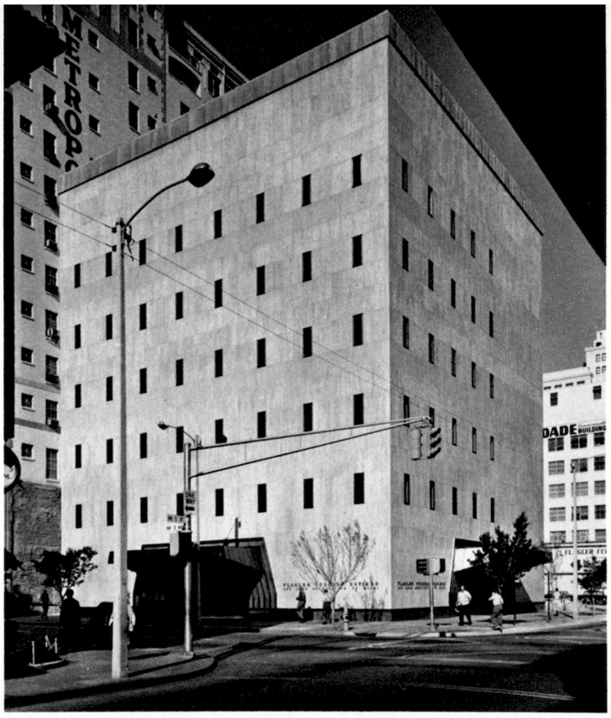
Sometimes you'll want to tell your story as completely as possible in just one photograph–an attractive "portrait" of a home, for instance. In that case, look for a viewpoint that gives the most essential information about the structure as a whole. Usually this will be a fairly close front view, with a portion of one side.

Whenever practical, however, plan and shoot a series of related pictures that will give the viewer a visual "tour" of the structure. A complete picture coverage can always tell an architectural story more effectively than a single shot. In planning a complete coverage, think in terms of long shots and medium shots from different angles that will show the sides and back of the building as well as its front. Look for significant details like doorways, roof lines, terraces, or ornamentation that should be shown in close-ups.

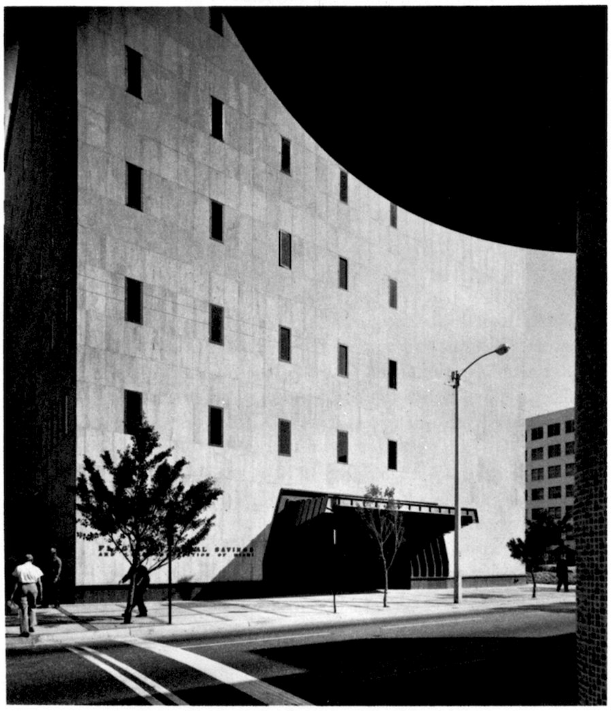
As you study your subject, the rough outline for a shooting schedule probably will form in your mind. On an extensive and important job you'll find it helpful to make notes and sketches indicating key camera positions. You might even shoot preliminary pictures with a small hand-held camera [or take Polaroid pictures] as a guide to your finished shooting.

In considering your subject from different camera angles, be on the watch for annoying details like telephone poles, wires, and patches of bare earth in the foreground or background. The eye tends to overlook these things–but remember that the camera records whatever it sees. So study your viewfinder with great care, and try to find an angle that gets rid of or minimizes unpleasant or distracting objects. Sometimes you can remove cars, bicycles, trash cans, rubbish, or other unwanted objects before you shoot, or perhaps you can conceal them behind foliage.

A final tip: Keep alert for the unplanned and unpremeditated shot that may leap out at any time, even when you're finishing the day's work. It could be the best of the lot.

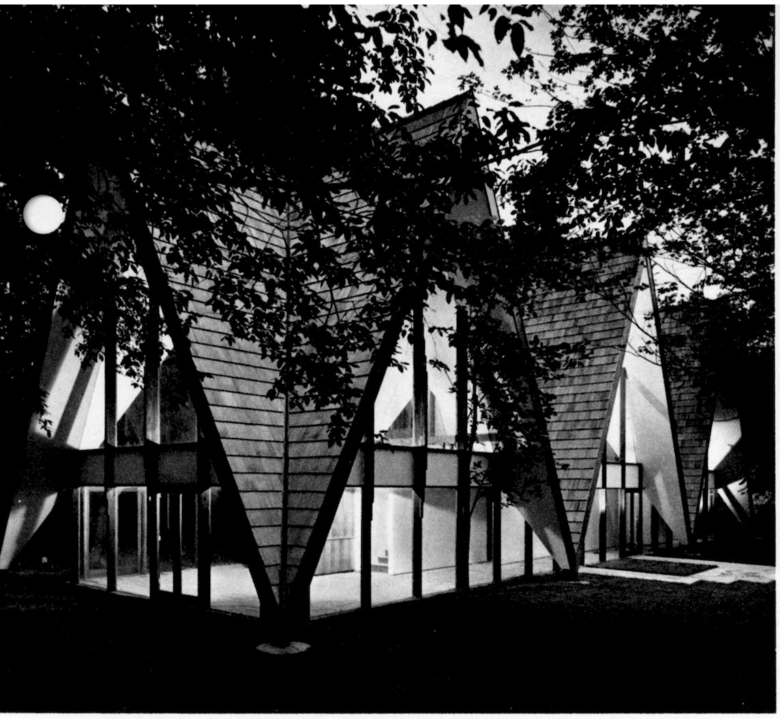


Camera angles can simplify: In photographing this Florida bank building, Stoller had to contend with nearby structures, overhead wires, and the traffic at a busy intersection. Since he wanted to get the whole building in this front view, he decided to move back and use the adjacent buildings as a frame. He was able to exclude some of the wires at the top by raising his camera. Then he waited for a lull in the street traffic. [His shutter speed of 1/30 second was fast enough to stop pedestrian movement, but passing automobiles would have caused a blur.]

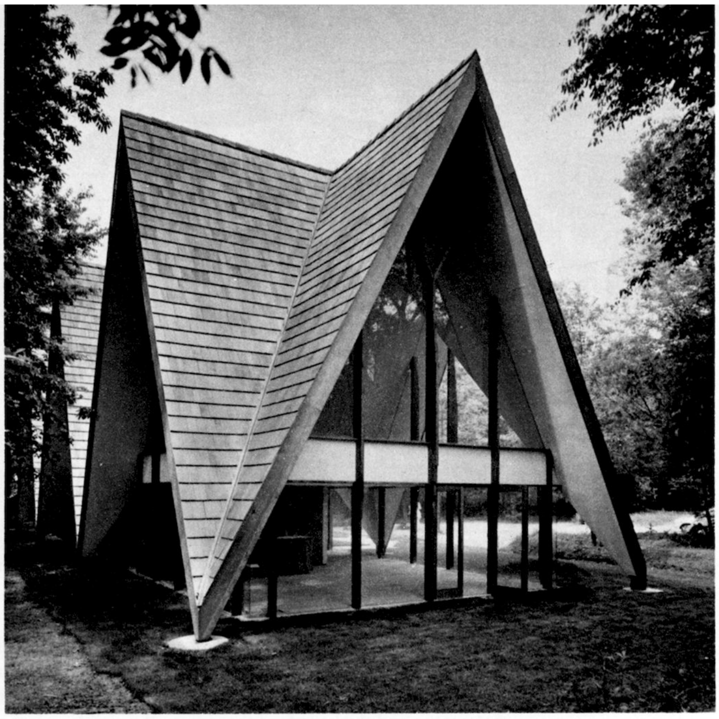


For a side view of the bank, the photographer used a portion of another building as a frame. Its entrance canopy provides an interesting curved line that contrasts with the horizontals and verticals of the bank façade. By showing less of the bank, Stoller was able to make a stronger picture. Before shooting, he had a newspaper rack, mailbox, and trash container moved from the sidewalk near the bank entrance.

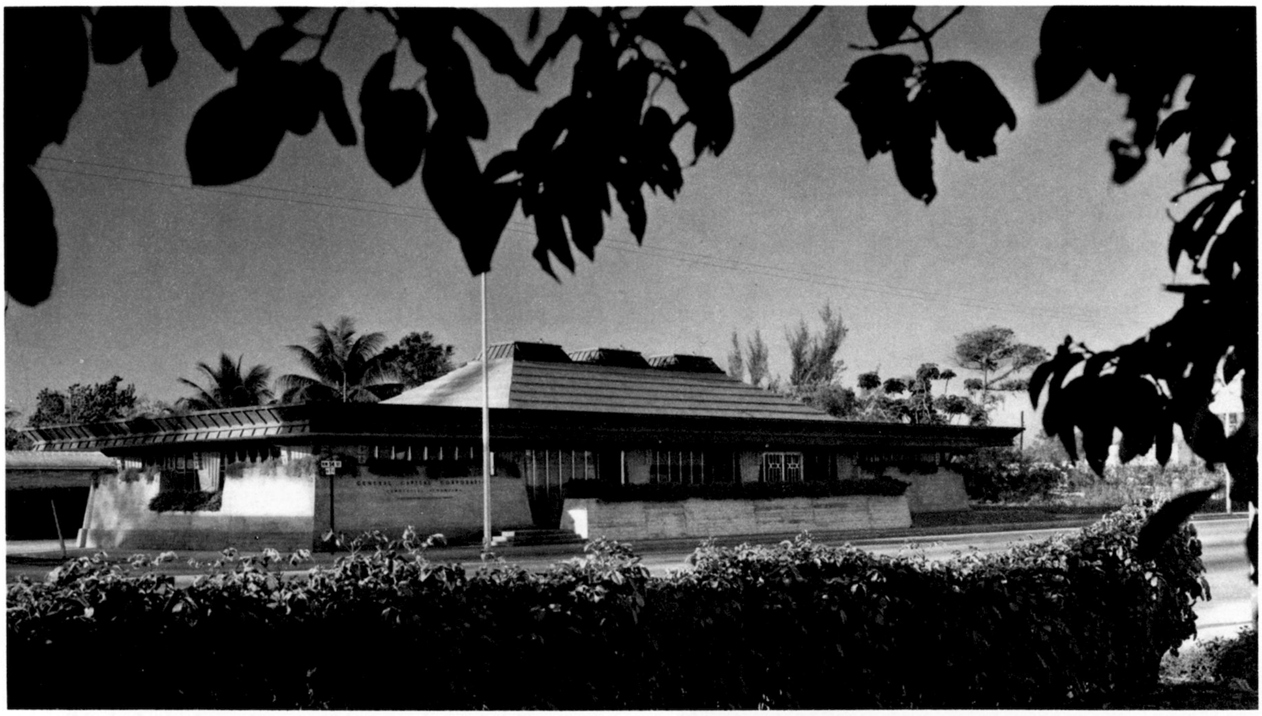
Notice that in photographing this building Stoller emphasized the front in one shot and let the side dominate in another. He did not give equal emphasis to both in a single shot aimed directly at the corner. [Courtesy Alfred Browning Parker, Architect]



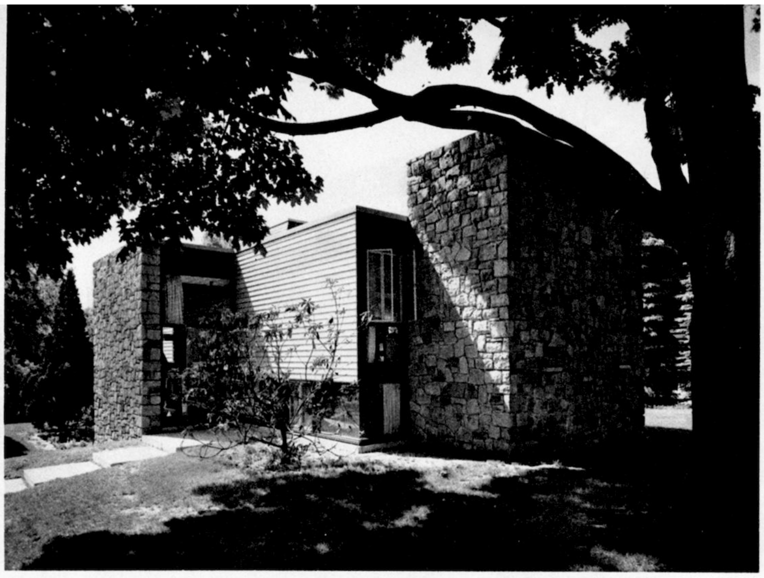
Different angles emphasize different features: A radically different design is one outstanding architectural feature of this modern house. For an overall view, taken for the architect, Stoller chose a camera angle that emphasized the repeated "A" frames of the roof. One side of the house dominates, but enough of an end is included to suggest dimension. The picture was taken late in the day, with the interior illuminated to emphasize the open design and the glass walls.

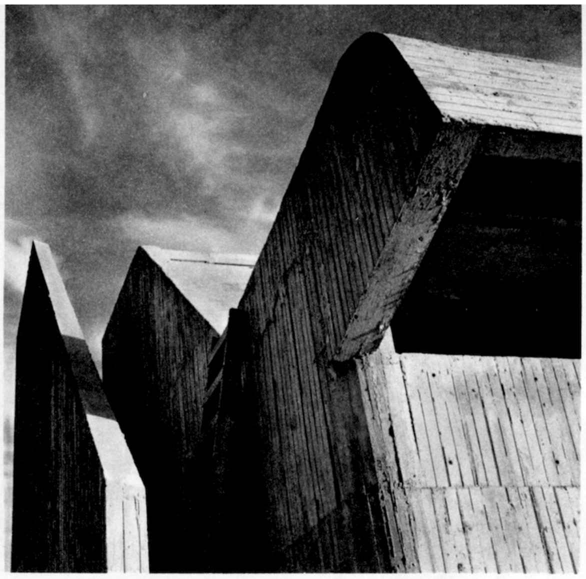


A different and closer viewpoint [used earlier in the day] calls attention to structural details of just one of the "A" frames. The overhang of the roof–providing shade and shelter–is an important feature we can see clearly in this picture. Try to find various camera angles that bring out key aspects of design. It usually takes more than one picture to tell the story.
[Courtesy *House and Garden*, ©1962, Condé Nast Publications, Inc.]



Sometimes framing can help: This is a good example of how you can use framing to hide unsightly details as well as to give added interest and depth to your picture. The fringe of leaves at the top masks power lines and a pole transformer. The hedge conceals an expanse of bare street. The eye may disregard these elements at the scene itself, but the camera would bring them out boldly. *Too much* foliage and shrubbery might have diverted attention from the center of interest, so Stoller cropped the picture on all four sides in making this print.
[Courtesy Alfred Browning Parker, Architect]





Lighting to show form and texture: Use strongly directional light from the side or back when you want to emphasize the solid form of a building and its surface texture. For example, notice how the high backlight in the picture at left illuminates some planes of the house and throws others in shadow, and how it reveals the texture of the stone and the boards of the siding. If possible, select a lighting that falls on the side of the house you are emphasizing, and that puts the less important side in shadow. [In the northern hemisphere, of course, the north side never receives full sunlight.]

In the picture at right, strong 45-degree lighting throws intense shadows and brings out the interesting irregularity of concrete blocks used in the construction of a building at Yale University. Wanting a dramatic picture of a detail, the photographer tilted his camera to increase the feeling of height and darkened the sky with a yellow filter. [*Left:* courtesy *House and Garden*, ©1962, Condé Nast Publications, Inc.]

How to choose the right lighting

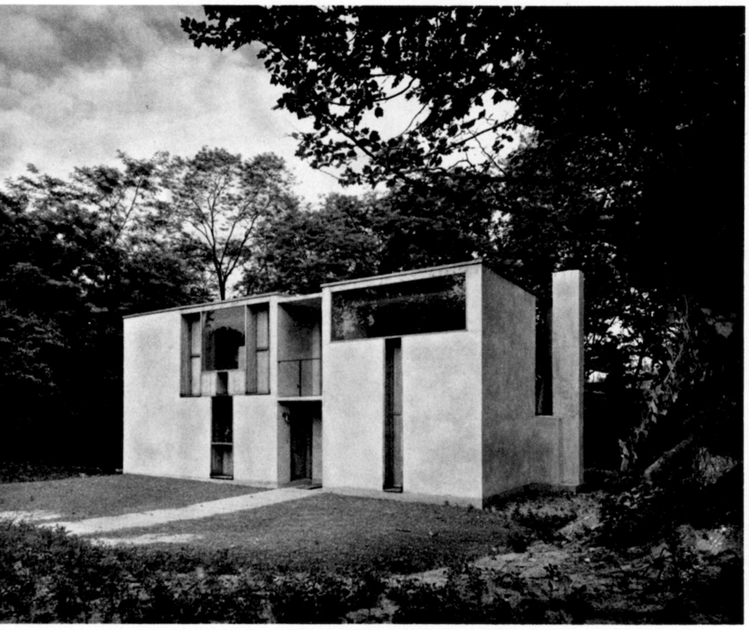
Most architectural subjects have a multitude of planes and surfaces, ranging from the broad sweep of a façade to the fine detailing around doors and windows. With each shift of the sun's position, new light-and-shadow combinations come into being.

Under the pressure of deadlines you may have to accept lighting conditions as you find them and do what you can by selecting your camera positions. But, whenever possible, plan your pictures in terms of the best lighting for your purpose and "wait it out."

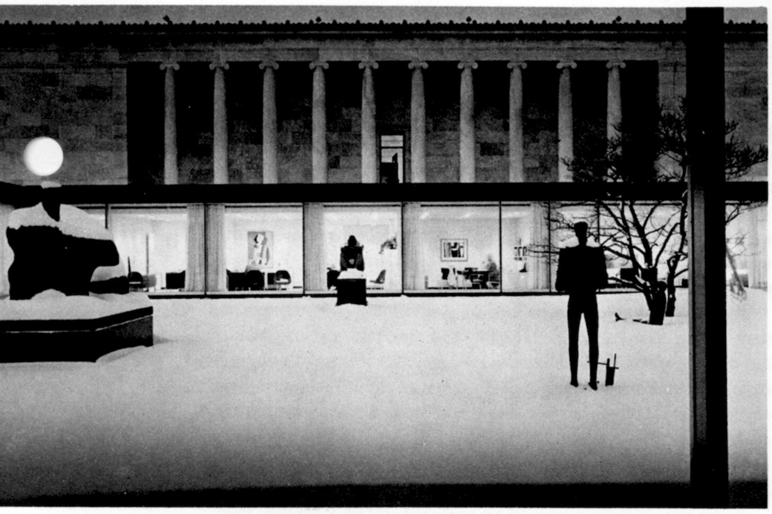
First, note the position of your building in relation to the course of the sun as it moves across the sky. If in doubt, check your guesses with a small hand compass. Now you can begin to sort your key picture ideas according to time of day. A line of supporting columns that is brightly lighted in midmorning, for example, may be in deep shadow by early afternoon. The surrounding foliage may throw an interesting shadow pattern on the building's façade for an hour or so—then it's gone. By planning, you can be ready to expose at the right moment—when the lighting most effectively reveals the aspects of the building you want to emphasize.

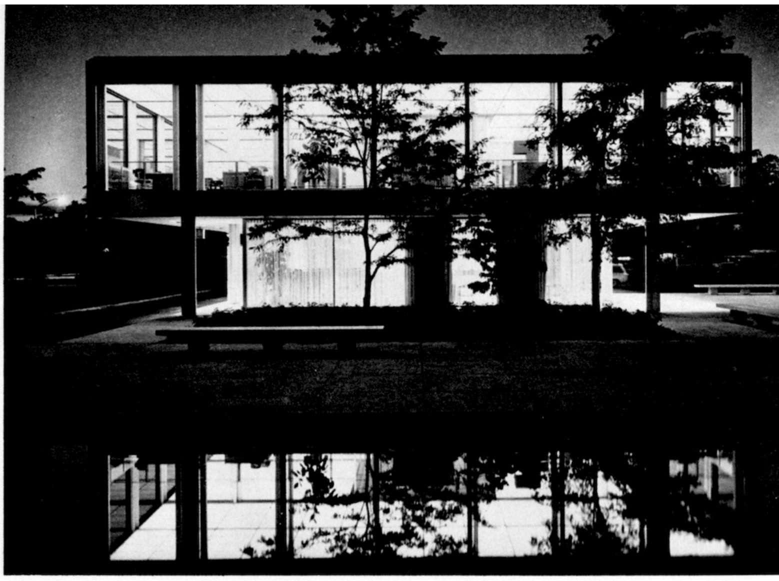
Next, apply what you've learned about the *quality* and *intensity* of light. Remember that bright sunlight makes crisp, strong, well-defined shadows. You can use this light to reveal significant elements in a building's basic design. An overcast day, on the other hand, brings vaguely defined shadows that suggest structural lines but do not emphasize them. Although you lose the play of sunlight and shadow under these conditions, you can still get true, rich tones into your picture and a softer overall effect.

Forty-five-degree sidelighting often is a good choice for architectural photography. As we demonstrated in the outdoor lighting lesson, it throws shadows that help reveal the three-dimensional form of a building and the texture of its surfaces. Ninety-degree sidelighting that just skims over the surfaces of a building can emphasize texture even more—the roughness of brick, stone, shingles, worn timbers, etc. Backlighting can create dramatic effects and show important features of design—the glitter of glass and polished steel or the airy interior of a modern skyscraper, for instance. In general, try to avoid frontlighting and direct overhead lighting because they tend to flatten out the subject.



Soft light can be useful: For a gentler, less dramatic mood, use the soft light of an overcast or hazy day. Another good reason for choosing a relatively flat light is to emphasize the outline of a building. In this photograph of an unusual modern home taken for a shelter magazine, the photographer wanted to report on the simple, almost severe qualities of the house. He felt that strong shadows from the surrounding foliage would detract from the architectural design, and therefore chose to shoot on a cloudy day.
[Courtesy *House and Garden*, ©1962, Condé Nast Publications, Inc.]

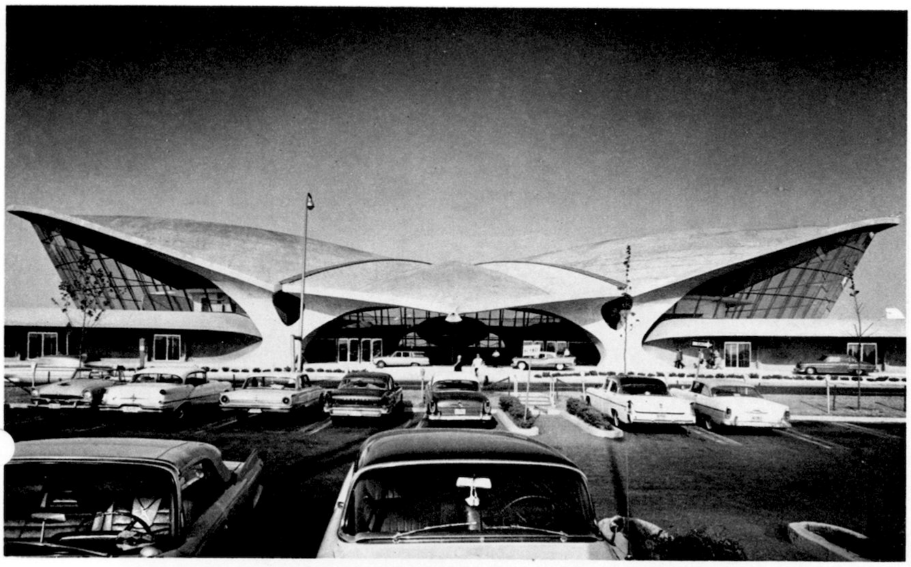


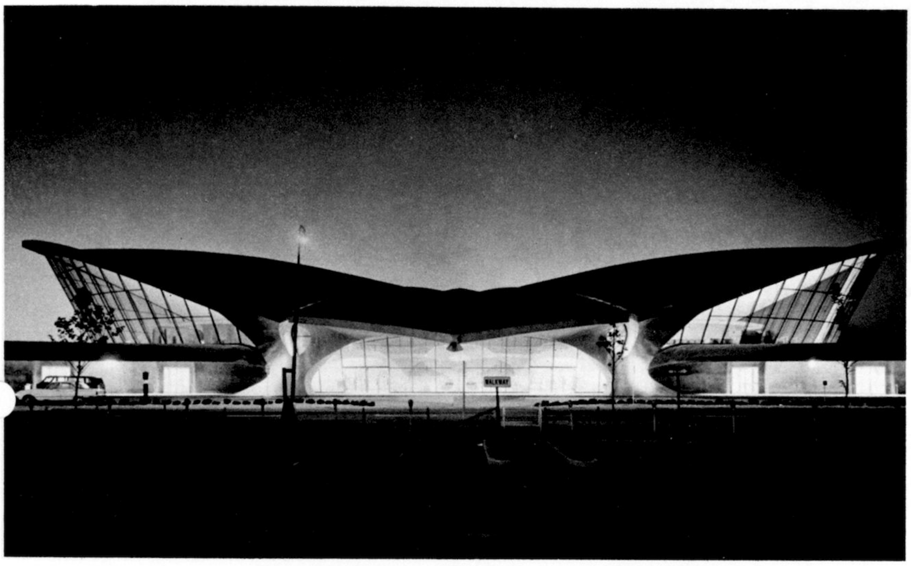


For variety, shoot at dusk, dawn, or after dark: "Night" pictures of buildings usually are best made at dusk or dawn, when there is enough light in the sky to define the outline of the building. Set your camera on a tripod and use a time exposure, as explained in the lesson on outdoor lighting.

The picture at left was made at late twilight in winter. It shows the courtyard of a museum at Buffalo, New York, with snow-covered sculpture standing out strongly against the brightly lighted interior. The combination of silvery twilight and illumination from within the museum creates a mood of serenity and dignity.

To photograph the bank building at right, the photographer waited until the sky was almost dark. With all the lights on, the interior structure forms a sharp contrast with the surrounding darkness. By including the building's reflection in the pool in front, Stoller made the foreground interesting.
[*Right:* courtesy Skidmore, Owings, and Merrill, Architects]





Same subject, different lighting: Again lighting makes the difference in these contrasting interpretations of the TWA airlines terminal at Idlewild Airport, New York. The first picture, shot in midafternoon, emphasizes exterior form and architectural details. The second, taken at dawn, accents the interior structure.

The dawn picture has a beauty of its own; the building seems to be poised like a giant aircraft ready for takeoff. Dawn or dusk shots can never tell the complete story of a building because you lose surface detail and the sense of solid form—but you may capture an exciting effect like this that will add variety to your coverage.
[Courtesy TWA]

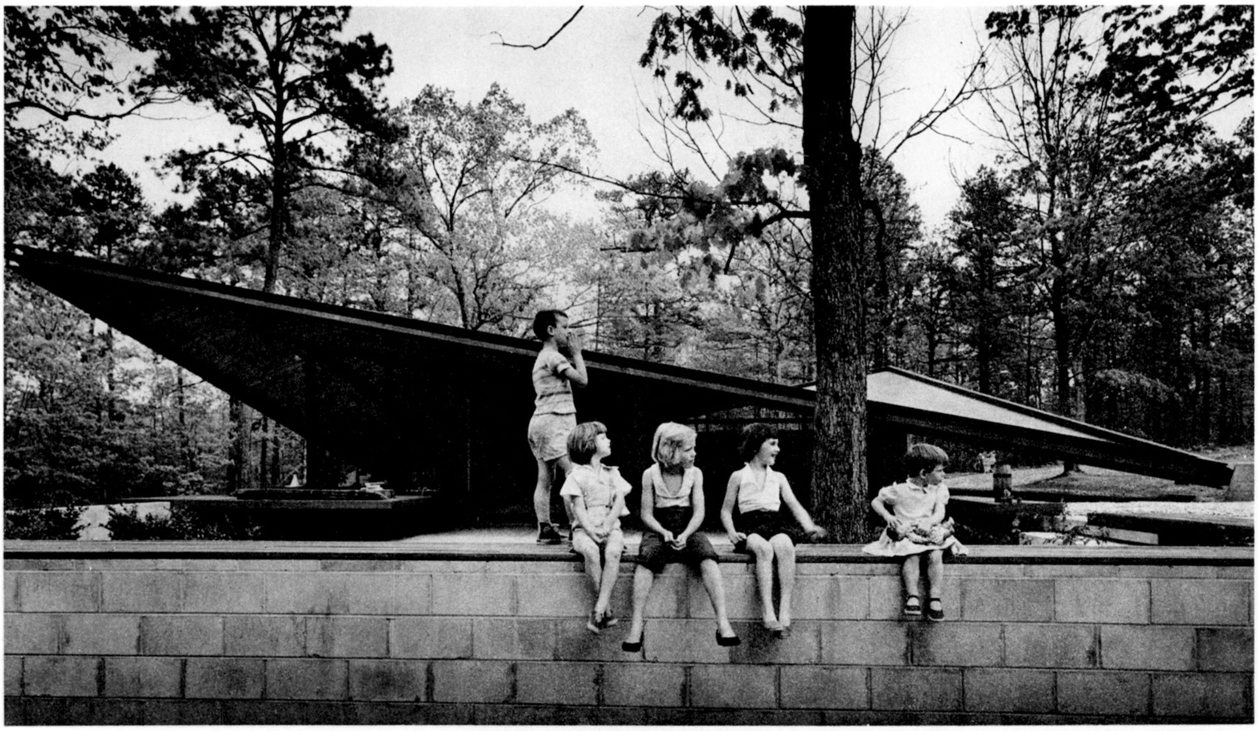
Adding people to your pictures

In many kinds of photography you build your pictures around people, but in architectural photography just the reverse is true. Here you're making portraits of buildings—human beings are strictly secondary.

Often you won't need to show people in your architectural picture at all; the building will explain itself. However, sometimes you may want to include a human figure or figures to indicate scale, reveal the purpose of a building, or add variety to a series of pictures.

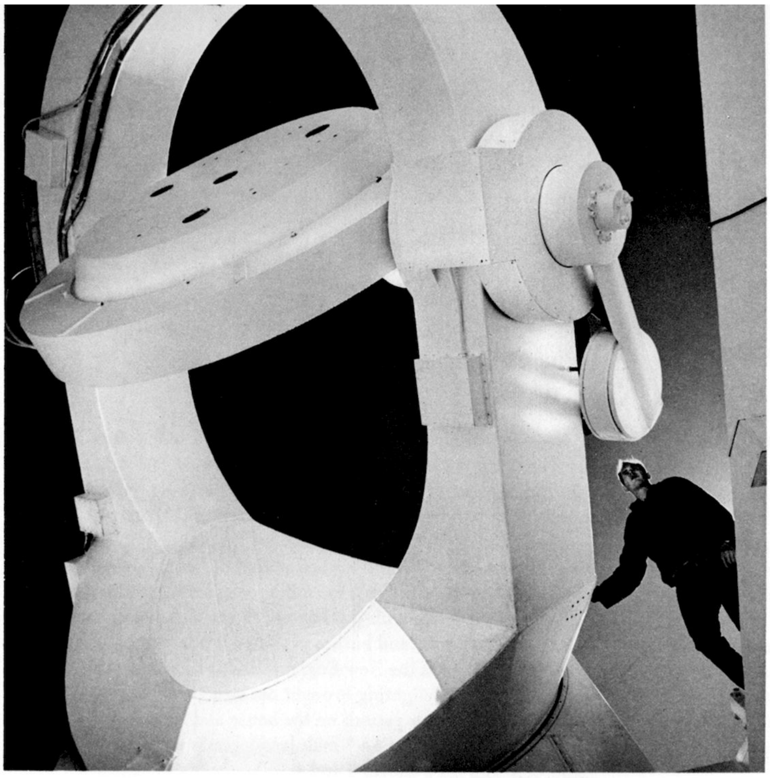
Remember that human beings are such interesting subjects that they have a compositional "weight" and attention-getting power far out of proportion to their size. Large, prominent human figures can easily steal the show—especially if we can see their faces and expressions clearly. To prevent this, and keep the emphasis on the architecture, don't photograph people looking directly at your camera. You can also play them down by recording them small, in the background, silhouetted or subdued in other ways.

When you include people in an architectural photograph, first compose the picture for the building, then shoot to catch the human beings. Sometimes you can set things up by asking people to stand in certain areas. However, you'll probably get a more meaningful picture if you record the pattern of human activity that occurs naturally in and around the buildings—the flow of people through a busy office entrance, clusters of visitors in a museum gallery, or the casual distribution of sunbathers on a terrace, for example. If the people are moving, watch and wait. Look for rhythmic, varied compositions of figures that suggest the building's purpose as well as appeal to the eye. When you see an arrangement you like, shoot quickly.



People can add interest and variety

When scouting a picture location, you may chance upon people who seem to fit easily and naturally into the scene. Try to use them in at least one of a series of photographs for a change of pace. For example, Stoller saw these children playing near a new home he was assigned to shoot. He asked them to sit on the wall and directed their attention to one side. The result was a pleasant addition to the shots he took of the house and grounds.

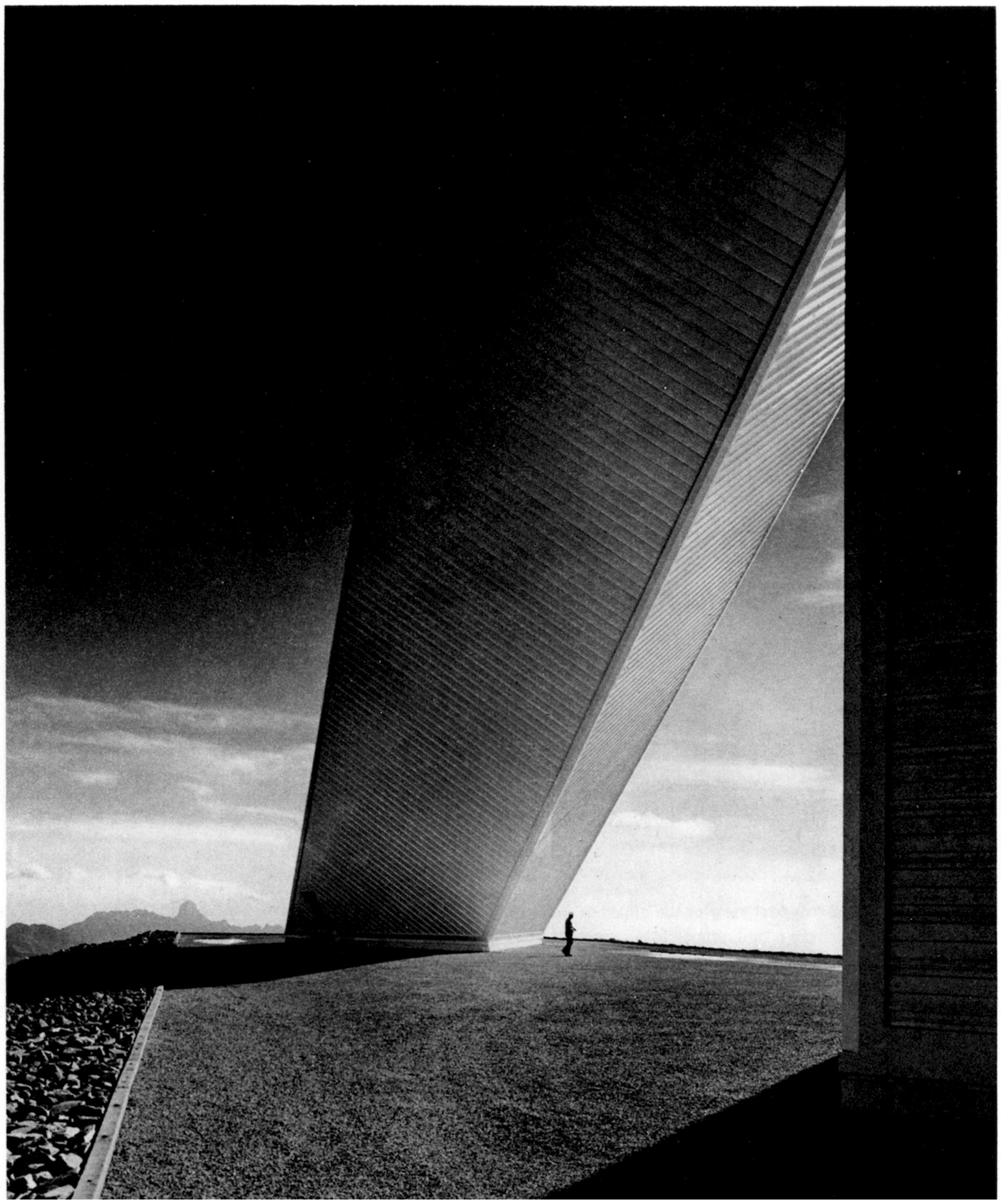


People can show scale

When you're photographing an unusual architectural shape, give your viewer some familiar point of reference to help him understand the picture. The man's figure serves that purpose in both these views of the National Observatory at Kitt Peak, Arizona.

To see what we mean, place your hand over the figure in the close-up of the telescope housing at left. Without this figure you have no clue as to the size of the structure. It could be two feet high or a hundred.

In the view below, taken at the base of the observatory, the tiny silhouetted figure immediately establishes scale and emphasizes the vastness of the building and the solitude of the mountaintop setting. [Courtesy *Fortune* magazine, ©Time, Inc.]



How I shoot a ‘portrait’ of a home

by Ezra Stoller

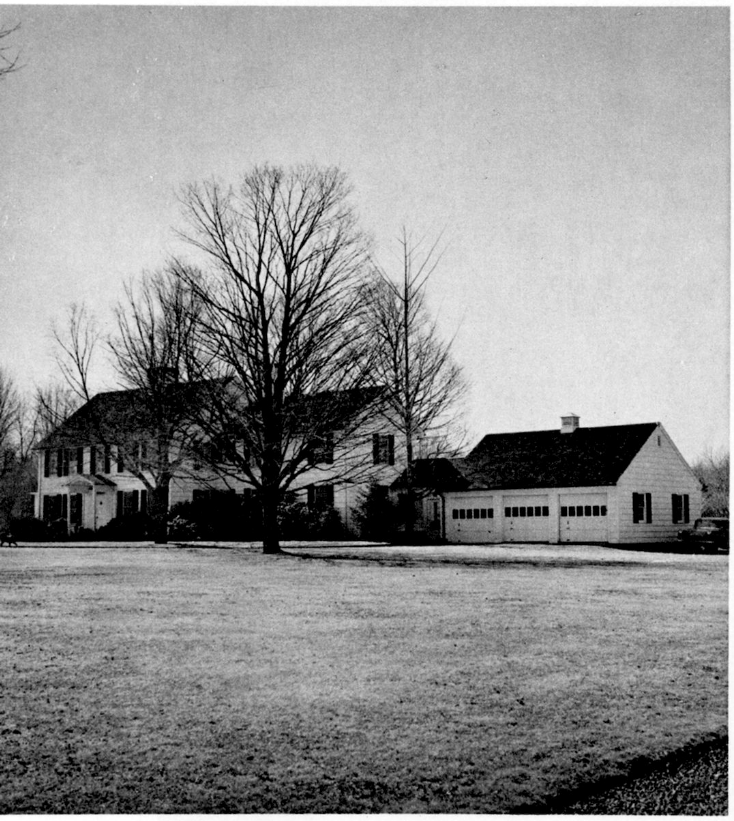
If you do much architectural photography, one of your most frequent assignments probably will be the single-picture “portrait” of a home. Your client might be a real estate agent, the local newspaper, a building magazine, a proud owner–or your own family.

Start with the same approach you’d take in portraying a person. First, discover your subject’s most revealing and expressive features. Then use viewpoint, composition, and lighting to bring them out in a story-telling way.

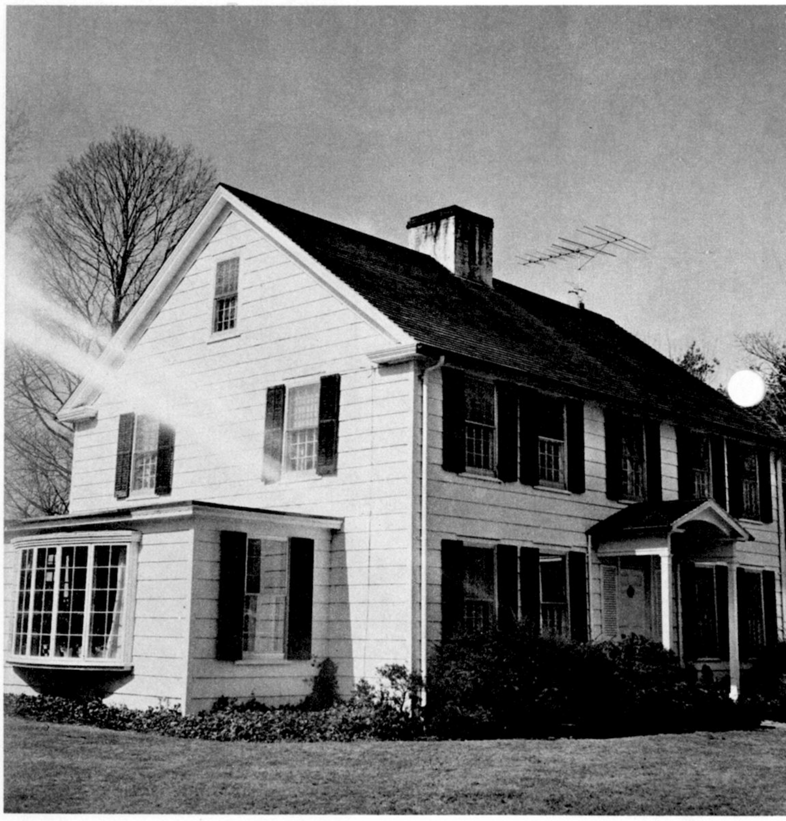
For this step-by-step demonstration of home portraiture we picked a remodeled Early American residence in suburban Connecticut. With its clean lines and uncomplicated structure, this might seem an easy house to photograph. But as you study these pictures you’ll see how a photographer can go astray if he doesn’t watch for distracting elements, unflattering camera angles, and bad lighting.

Note, for example, Pictures 1 and 2 below. I took them with a small hand-held camera to show what you should avoid in a situation like this. Neither makes a pleasing picture–but, more important, they fail to reflect the building’s beauty of proportion or its rustic setting.

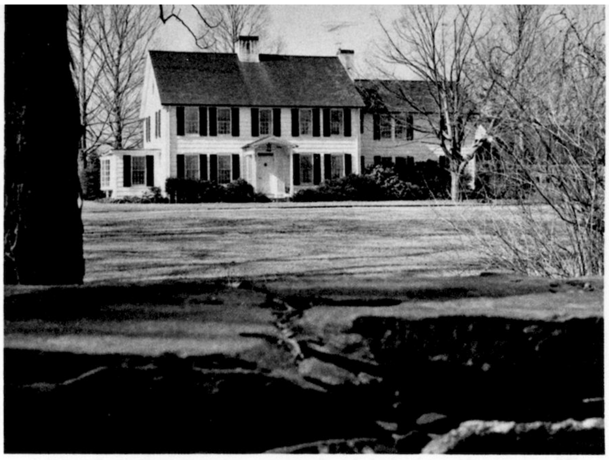
After a tour of the grounds, I decided that the only suitable camera viewpoint was from behind a stone wall at the front edge of the property [Pictures 3 and 4]. Shooting from there, I could emphasize the front of the house with just enough of one side to show dimension. The stone ledge, tree, and bushes provided a frame to hold the picture together and suggest the New England location and, for a short time in the morning, sidelighting brought out structural details and made an interesting shadow pattern on the house and its grounds. I used a 4x5 view camera with a 4 5/8-inch [moderately wide-angle] lens and Super-XX film for Pictures 3 and 4.



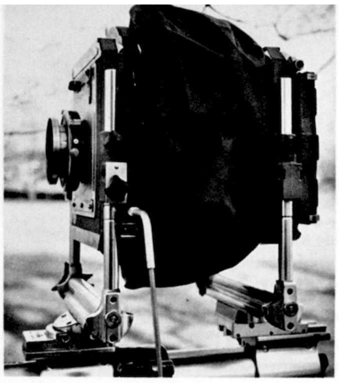
1 Wrong: I took this first view of the house to show what happens when you have a dull, empty foreground in your picture and allow the trees or shrubbery to obscure the subject. Also, this view stresses the garage, which is the least important part of the house and obviously not a characteristic feature of Early American architecture.



2 Wrong: Now I’m on the other side of the house. I’ve lost the distracting garage, but the perspective is all wrong–the house is squeezed up until it looks like a small bungalow. Worst of all, the front facade, the most attractive part of the house, is in shadow, and we have entirely too much side view. Never shoot like this–directly at the corner of a building! Also, light streaks spoil this picture. Avoid shooting too directly into the sun.



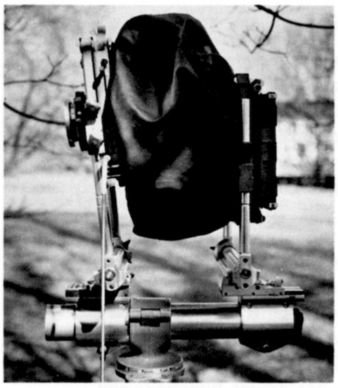
3 Better: The answer to the shadow problem was to shoot earlier in the day, during the brief period when the sun struck the front of the house. I chose this viewpoint because it enhances the building's lines, the shagbark hickory and stone wall make an interesting frame for the picture, and the bushes at right conceal the garage. The image is too high in the frame and the foreground too dominant, but I can easily correct these faults with my view camera.



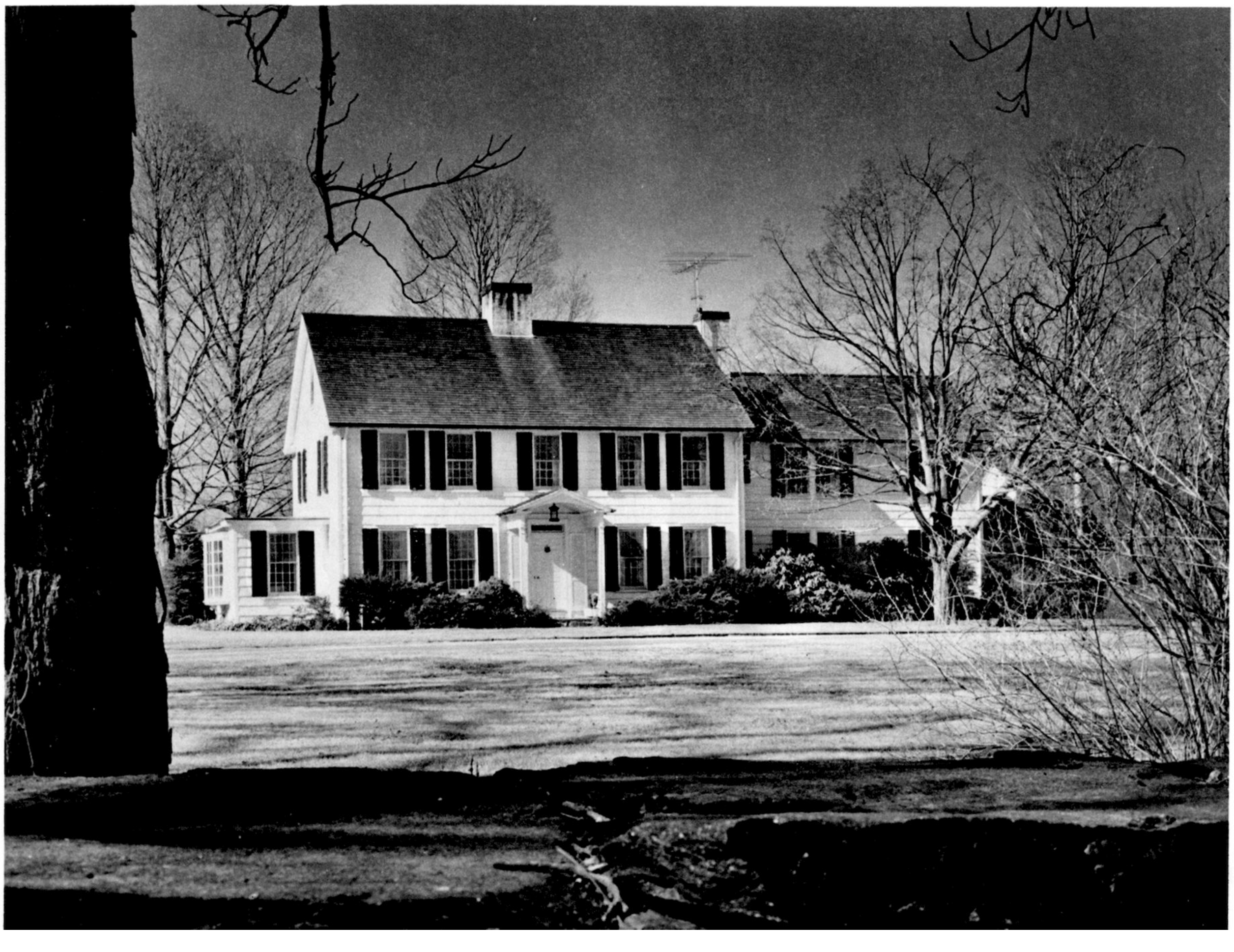
This picture shows my 4x5 view camera with all its controls in zero position as it was when I took Picture 3. The lens is centered on the groundglass.

4 The final result: For this final picture I didn't move the tripod at all, but worked with the view-camera controls. First, I raised the lens, as shown in the shot of the camera at right. This put the house in a better position and eliminated some of the foreground wall. Next, I tilted the camera front forward so that the plane of sharp focus included the foreground wall as well as the background. Then I stopped down to *f*/32 to get a wide depth of field. One fault remained –not enough contrast between the light sky and the white house. So I added a dark yellow filter and slowed down the shutter speed to compensate. Then I was ready to shoot. I exposed for 1/30 second.

If I were doing a complete coverage of this house instead of a portrait, I'd use this picture for the general view and go on from there. I'd want a close-up of the entranceway in early morning light. Then I'd plan several late afternoon shots in back, where I noticed a swimming pool and garden area.



Here the front controls have been put to work. Note that the lens is now higher than the center of the groundglass and the camera front is tilted forward, giving the result you see in Picture 4 below. I didn't use the back [perspective] adjustments for this picture, since I was in a direct line with the subject and didn't need to tilt the camera back or swing it horizontally.



Composing and lighting interiors

When you take your camera inside a home, office building, or structure of any kind, be sure to study the entire area carefully before you start making pictures. Note the relationship of the rooms, the decorating scheme, the major points of interest, and how the building is used. As you go along, you'll probably find that picture ideas will begin to form in your mind. Each picture should be planned to add something significant to your overall report on the building.

As we pointed out earlier, interior photography usually permits more control over lighting and composition than does exterior work. You're no longer at the mercy of daylight, and you often can place or rearrange objects to suit your purpose. Let's see how you can put this increased control to best use.

Composing your interior pictures

Where should you set up your camera indoors? Choose camera angles that lead the eye to a center of interest. This might be a table setting in a dining area, the furniture around a fireplace, the view down the nave of a church, or an interesting piece of sculpture in the lobby of a public building. Group the other elements of your picture around your chosen focal point. Make your photograph tell a story–but only one story at a time.

Once you've selected your viewpoint, you may have to do some rearranging to give the camera an unobstructed path to your center of interest and eliminate objectionable eye-catchers. Most residential interiors, for example, are far too cluttered for photographic purposes. You may prefer to leave the big pieces of furniture where they are, but don't hesitate to shift chairs, small tables, lamps, and accessories for a more pleasing arrangement. Simplicity and organization are basic guides to good composition; let them be your watchwords.

In your picture, try to suggest how the room is used. Make the viewer feel that people have just left or are about to come in. Small touches–an open magazine on a table, a coffee service or cocktail setup–can help to impart this lived-in feeling that makes a picture warmer and more interesting.

Most architectural photographers prefer *not* to show people in their interior pictures. Once you introduce people, the surroundings become secondary. Furthermore, clothing styles change so quickly that the shots may soon be dated. Also, when people are shown, you must light them appropriately, which might conflict with your lighting scheme for the room and its furnishings.

When you adjust the height of your camera, keep these facts in mind:

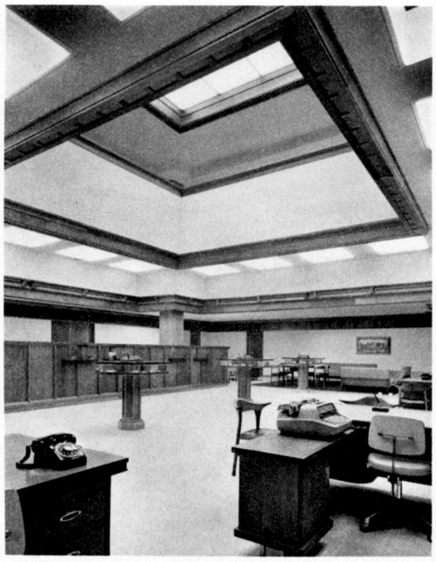
A *low* camera angle makes the room seem higher and the floor space more expansive. This position also tends to play down individual pieces of furniture and call attention to ceiling areas, which may or may not be points you want to emphasize. A *high* camera position flattens out the area but at the same time shows the space relationship of pieces in the room. Often, a satisfactory compromise is to place the camera *slightly below eye level.*

Remember that the laws of perspective operate inside as well as outside a building. When working with a camera without adjustments, keep the film plane parallel to the plane of walls, pillars, and large pieces of furniture. If you have a view camera, use the front and back movements to control perspective and sharpness just as you would for exterior shots.

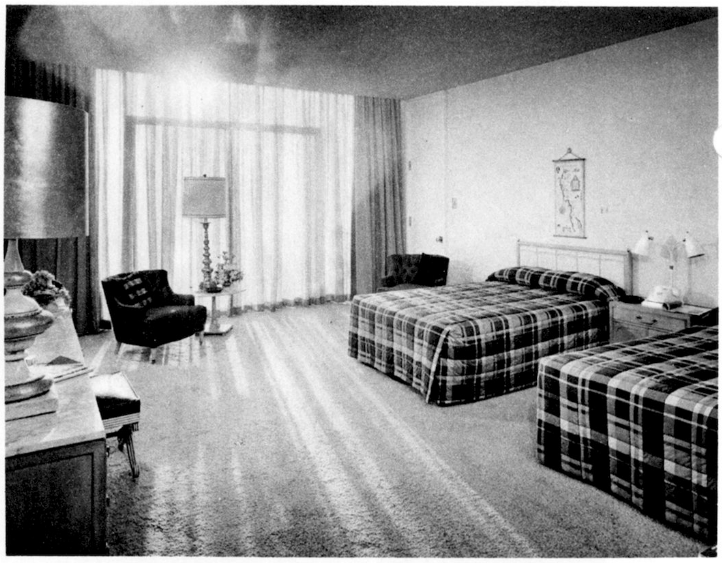
One more caution: Avoid shooting down hallways with a wide-angle lens–this often gives an effect of exaggerated perspective that makes the hall look like a long tunnel. Instead, move farther back from the entrance of the hall, and use a normal lens.

Lighting

In most interiors it's possible to start from scratch and make your own illumination with floods, spots, or flash. However, you might end



In shooting this interior of a Florida bank, the photographer found that available light from the building's incandescent and fluorescent lamps was all he needed. Adding supplementary light would only have introduced highlights and shadows that didn't belong in the setting. The low camera angle stresses the architectural detailing overhead.
[Courtesy Alfred Browning Parker, Architect]



Mixed daylight and artificial light make a pleasing combination for enhancing areas such as this hotel bedroom. Stoller exposed for the interior of the room and deliberately let the window "burn up" a little for naturalness. He used flashbulbs to lighten the dark areas in the foreground and soften the shadows from the sunlit window. See how the sunlight skimming across the carpet brings out its texture.
[Courtesy Hotel Corporation of America]

up with a contrived picture that destroys the spirit of the room. Whether your subject is an auditorium, an office, or a residence, you'll usually do better to *start with the light as you find it and build from there.*

"The most believable light is the light that exists," Ezra Stoller says, "whether it's sunlight, overhead fluorescents, or house lamps. Use it as far as it will go and supplement it as needed."

The biggest problem you'll have in working with available interior light is to reduce excessive contrast. For example, light streaming in from a bank of windows may produce strong highlights on one side of the room but fall off sharply and leave the other side in shadow. You can use a flood bounced off the wall or ceiling on the dark side of the room to help even out the lighting. However, be sure that the light you add is weaker than the available light. Your goal should be to soften the shadows and bring out details without killing the natural effect of sunlight.

You also may find areas or dark corners where the available light doesn't reach. Watch for these black "holes" when you plan your pictures. Usually you can fill them in by concealing floods or flash behind furniture or pillars, in bay windows, etc., and aiming the light –direct or bounced–into the dark area.

Concealed lights have another function–they can add depth and contrast to an interior by making objects such as tables, sofas, and chairs stand out from their backgrounds. You can apply this technique even in large areas like auditoriums or theaters. In photographing the United Nations auditorium, for example, Stoller placed several 100-watt bulbs behind seats to provide highlights that separated the seats from the walls.

Sometimes you'll want to add lights for accent–to give sparkle and luster to accessories, perhaps, or to call attention to an interesting area in the room. Here the concentrated beam of a spot often will do the job best. You can also use spots to bring out the texture in carpets, furniture coverings, or wall surfaces by aiming the spot so the light just skims over the surface whose texture you want to reveal.

What you need

For lighting interiors you'll find it handy to have a number of small units which you can place in various locations for more precise control. When you need only a moderate amount of light, standard 250-watt or 500-watt photofloods in metal reflectors [or reflector-type photofloods] are adequate, with spotlights for accents. However, for large interiors, or when you must balance very bright sunlight coming into a room, the more intense light of flash may be necessary.

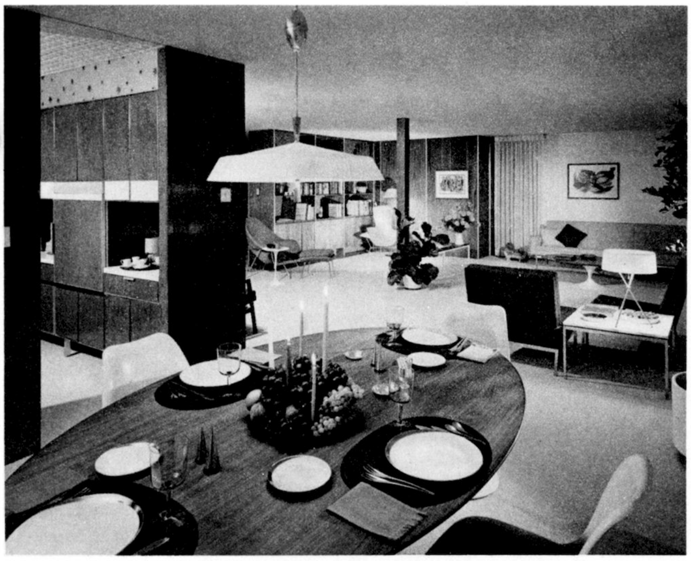
Regular flash usually is more practical than speedlight for architectural interiors. Several cases of flashbulbs weigh far less than an electronic-flash outfit plus the condensers required for lighting a large interior.

If you do much interior photography you might try Stoller's system of interchanging flash and flood. He uses conventional photoflood bulbs in metal reflectors and clamp-on units mounted on light-stands. If he wants to switch from floods to flash, he removes the photoflood bulbs and replaces them with large *screw-base* flashbulbs of the type rated for 110 volts. [See your Technical Manual.] *Of course he makes sure that all electricity is off before transferring bulbs.* If the current were on, it would fire them.

When photographing by floods, AC electricity is used. To fire the flashbulbs, you can use a *booster box,* which has outlets for extension units, plus batteries and a capacitor to supply a more dependable surge of current, or a *junction box.* [See the Technical Manual.]

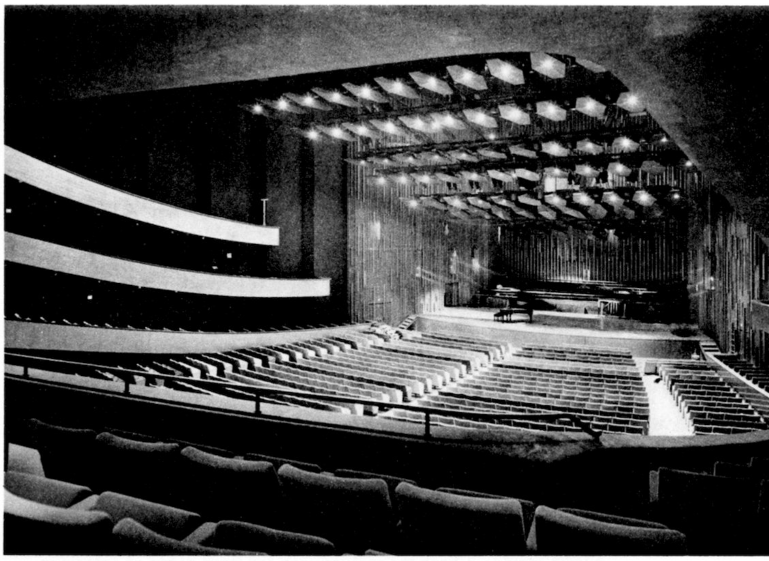
Remember the warning given in the lesson on indoor lighting and *don't overload household circuits.* Split the lighting load between two circuits if necessary. If in doubt, use flash.

On the following pages we show you, step by step, how to apply the general principles explained here.



In this photograph of the interior of a modern prefabricated house the manufacturer wanted to emphasize the efficient use of space in a relatively small area. A wide-angle lens and a carefully selected viewpoint show the relationship of the rooms and the open floor plan. The dining table with place settings provides a center of interest.

The photographer used flash to fill in dark areas, and spots to highlight the table setting. Notice how lighting the kitchen, at left, ties this area into the main room.
[Courtesy Alside Homes, Inc.]



An interior such as Philharmonic Hall at Lincoln Center in New York is too large for special lighting unless you go into a very elaborate and expensive arrangement involving hundreds of synchronized flashbulbs. However, you can usually experiment with the house lights, as was done here, until you find a level of illumination that brings out the basic design of the room. A low camera angle shows the acoustic reflectors on the ceiling, and shooting toward one side emphasizes the long balconies.

Ezra Stoller demonstrates how to photograph an interior

Earlier in the lesson you saw in step-by-step detail how to analyze and carry out an exterior picture assignment. Now let's see how to photograph an interior–the living room of the same Early American home we used before. The purpose here is to make a keepsake picture for the owner.

The first thing to do when you step into a room is to choose your camera viewpoints. You must decide whether you can give enough information in one picture or will need two or more.

It seemed to me there were two stories to tell here. The sunlit bay window makes a pleasant daytime scene, while the fireside suggests an intimate evening picture. I decided to shoot from a corner for the bay-window view and from the middle of the room for the fireside.

Next comes composition. You'll rarely find the furnishings just right for a well-composed picture, as they're usually arranged for the occupants' comfort and convenience rather than for good design. Don't hesitate to move them into simpler, better organized groupings, as I did here.

Finally, when you have a large window area like this, you'll have to balance inside and outside light. This often calls for experimenting with the number of lights to be added, their placement, and exposure.

Bay-window picture

After rearranging the furniture in the bay-window area, I took meter readings and began placing light-stands with metal reflectors. I decided to bounce a light off the ceiling for soft, overall illumination on the darker side of the room and another off the mantel to light up the bookshelves. Soft bouncelighting can kill floor shadows without adding conflicting shadows of its own.

Other floods were concealed at the following locations: one against the wall to the left of the camera, one on the floor in the middle background, and one in the hall, beyond an open door.

I tried 500-watt photofloods first, but the meter showed too much contrast between exterior and interior light. You can see the results in Picture 3. In a situation like this, with very bright sunlight coming into the room, you usually need the greater intensity of flash. I replaced the photoflood bulbs with screw-in flashbulbs without moving the reflectors and got the balance I wanted. The diagram at the top of the facing page shows the setup.

Fireside picture

For the fireside shot, where I didn't have the problem of strong natural light, I used photoflood lighting–500-watt floods, plus a 750-watt spot to illuminate the mantelpiece. [See the diagram at the bottom of the facing page.] Meter readings showed no unmanageable contrasts, so I knew I could get a fairly even range of tones.

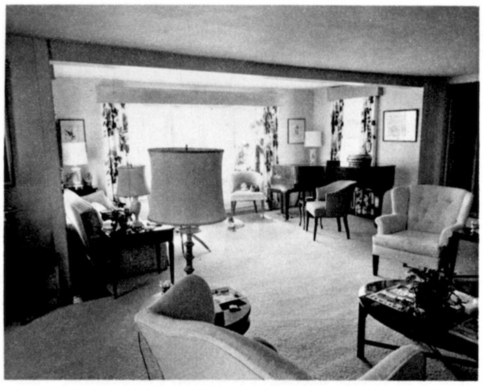
I stopped down to *f*/32 on all exposures for depth of field and kept the camera below eye level so it wouldn't take in too much floor area. Exposure variations were made by changing the shutter speeds, which ranged from 1/50 second to four seconds.

Here are some other typical problems that arose in taking these pictures–and tips on how to overcome them:

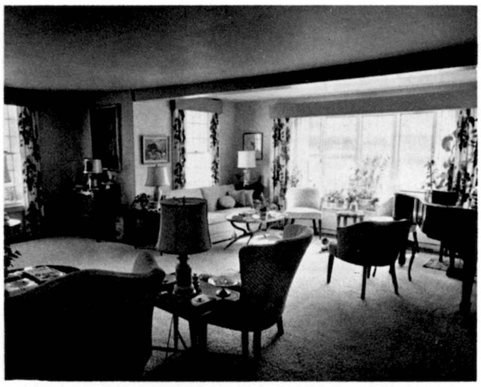
Hot spots: Watch for strong reflections of your lights in mirrors, windows, pictures, metal trays, etc. You can usually get rid of these hot spots by shifting the camera or lights or placing paper wadding behind or under an object to change the angle of its reflecting surface.

Light cords: Check the picture area for lamp cords or extension cords on the floor. If you can't remove them, conceal them by taping them down with neutral-colored plastic tape.

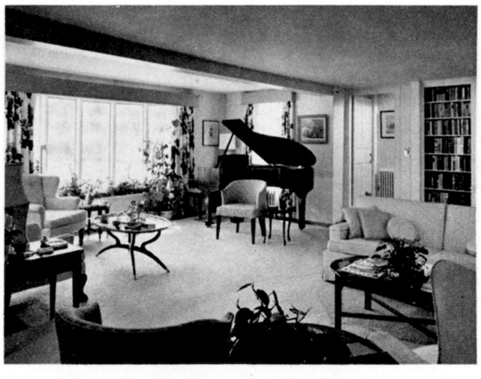
Adjustments: When you're using a view camera, take full advantage of the controls. For example, it often helps to tilt the camera front forward so that the zone of sharp focus includes important foreground and background objects.



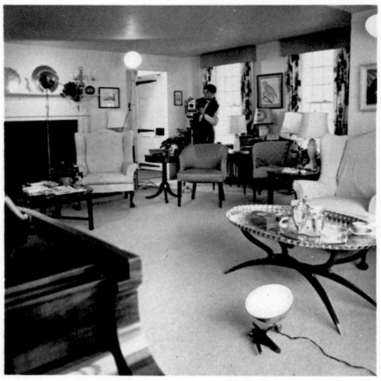
1 In this shot, taken from the front doorway, you see the room as I found it–fine for living purposes but too cluttered for a pleasing picture. The lamps in the foreground and middle ground obscure the bay window, a coffee table, and plants in the window. The only light here is from the window.



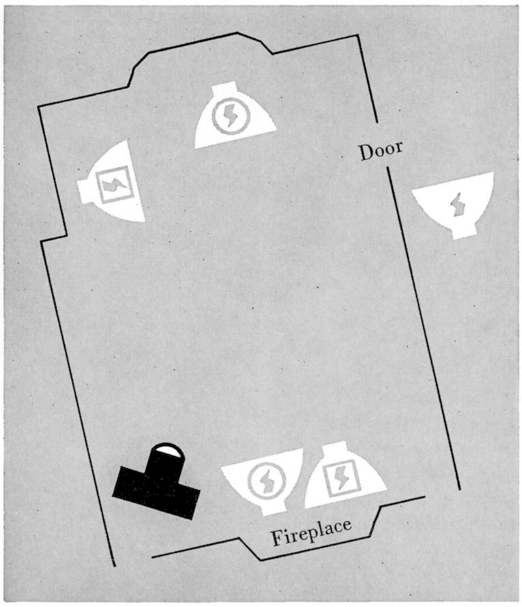
2 This view, from across the room, was also taken by available light. I decided to discard it because there are two centers of interest–the seating area at left and the bay window at right. It's usually not a good idea to split your viewer's attention; make just one area of the room the most important.

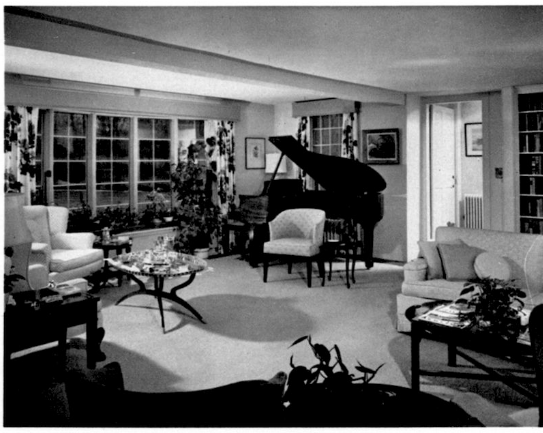


3 Here the camera is in the same position as for Picture 1, but I've made these adjustments: removed the lamps, switched the sofa from left background to right foreground, opened the piano lid, centered the coffee table, and added a tea service. I also rearranged the plants and the chairs. This picture was illuminated by window light plus photofloods, and I used a two-second exposure at *f*/32. The room details come up nicely, but the window light still is too strong. I'll have to turn to the more powerful light of flash to bring up the level of illumination in the room even more, until it is closer to the intensity of the sunlight.

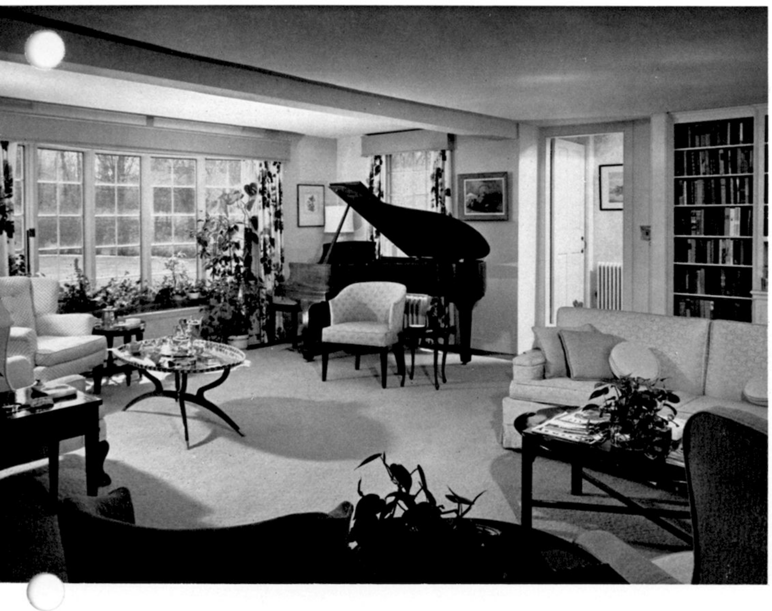


4 Here I position my 4x5 view camera for my shot of the bay-window area. Most of the lights are in their final positions for brightening up dark areas in the room. The reflector in the foreground was concealed by furniture during the exposure. For a lighting plan of the bay-window view, see the diagram at right.





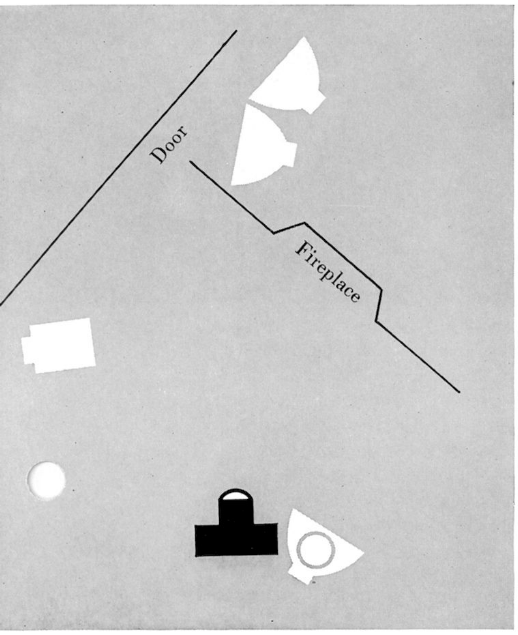
5 This illustrates the most common error when lighting an interior with flashbulbs. The inside light now is *too* strong–it overpowers the sunlight. The scene outside the window looks dark because it's underexposed; a viewer might think this shot was taken at night. I exposed for 1/50 second at *f*/32. which I estimated to be about right for the number and arrangement of the flashbulbs. However, it's obvious I need more exposure to record the *outside* scene with normal brightness.



6 I took this next shot at 1/16 second. This exposure was approximately normal for the outside, but somewhat overexposed for the flash-illuminated areas. However, the latitude of the film and printing controls easily took care of this. If I had thought it necessary to weaken the flash illumination I might have moved the lights farther back, changed to less powerful flashbulbs, or used more bouncelight and less direct illumination.

Determining correct exposure when you're balancing daylight with illumination from several flash units can be complicated if you do it with guide numbers. To gain helpful experience, we suggest you run some tests with the film, flashbulbs, and equipment you plan to use. Keep a careful record of how bright the daylight is, the number of flash units, their location, and the exposures you use. These tests will give you a good guide for determining exposure in other indoor situations. [For making exposure tests on the spot, a Polaroid camera is handy.] When you take your picture, bracket your exposure.

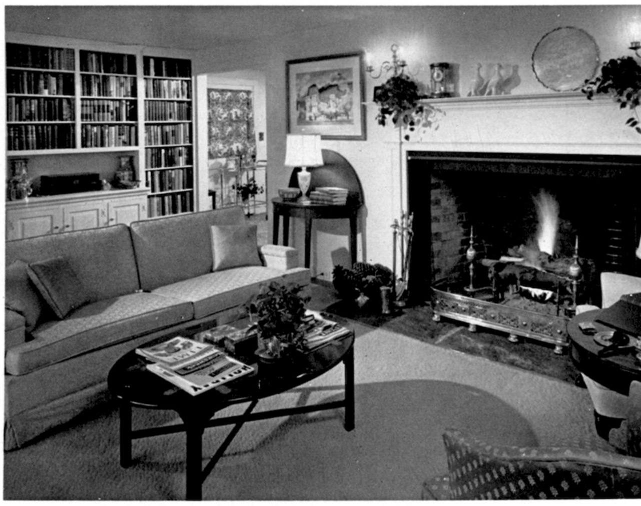
When you plan to use flash, first set up your lighting with photofloods so you can see the effect you are getting. Then replace the photofloods with flashbulbs.



7 This fireside shot was simpler to handle because I could rely entirely on floods and take readings after the lights were in place. I bounced a flood off the ceiling beside the camera to open up floor shadows. Next, I placed a strong spot to the left of the camera to bring up the fireplace area and throw a warm glow on the scene.

I put two 500-watt floods in the dining room beyond the doorway–one aimed at the wall for general illumination and another shining through the doorway to highlight the bookshelves. Always explore the possibility of adding to your story by lighting up the adjoining room, too.

The fireplace flames contribute to the naturalness of the picture. Don't actually build a fire; crumple some paper and light it just before you expose. You can quickly get a good bright blaze this way.



Architectural photography in color

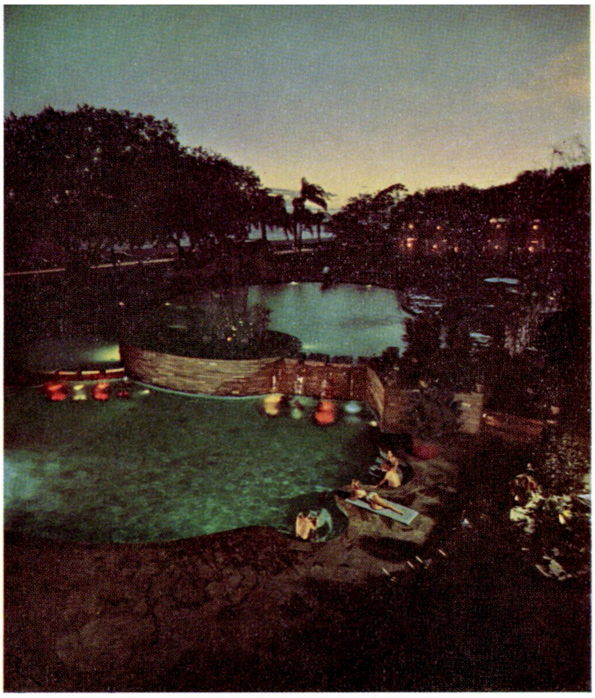
The extra trouble and expense of shooting in color are worth while if you have a purpose that can't be adequately served with black-and-white prints.

Color might be an essential part of the story you want to tell. The rich hues of a stained-glass window in a church, the bright pastels of a tropical house, a vividly decorated living room, all cry out for color photography.

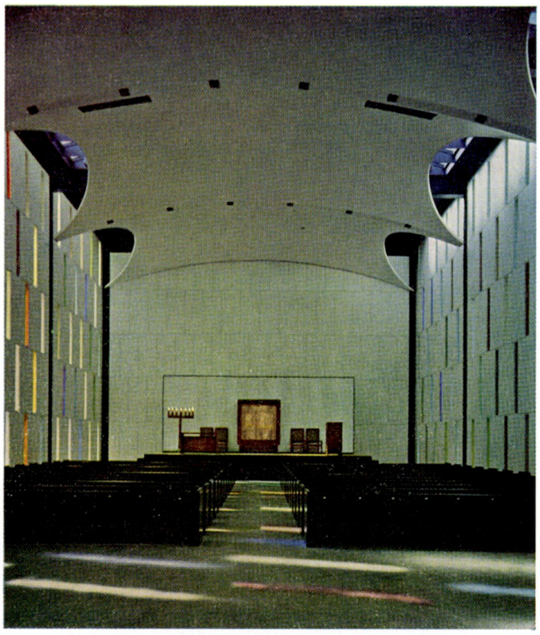
Or color might be dictated by your client's needs. Magazines are using color more and more frequently to brighten their pages and attract readers. Resort owners and materials manufacturers like color for their advertising literature since this increases its eye appeal.

Color brings added challenges for the photographer. Lighting and exposure are more critical and you are now concerned with how *cool* or *warm* the light is as well as with its *quality* and *quantity*. You must build composition around color schemes as well as form and shape. A bright, even illumination with soft shadows is usually preferable to the contrasty shadows that often help you present the building in black and white. When mixing daylight with artificial light, be sure to use blue flashbulbs, blue photofloods, or electronic flash and daylight film.

Realistic rather than *interpretive* color is most appropriate for many architectural assignments. If you're doing a reporting job your aim should be to bring out the natural colors of the building and its setting. However, don't hesitate to introduce objects into your scene for color contrast or added interest. For example, Stoller often uses flower arrangements in his interiors. "Have each arrangement made up with flowers of one color on one side and flowers of another color on the opposite side," he suggests. "Then you have a choice of showing either color or both, depending on the effect you want."

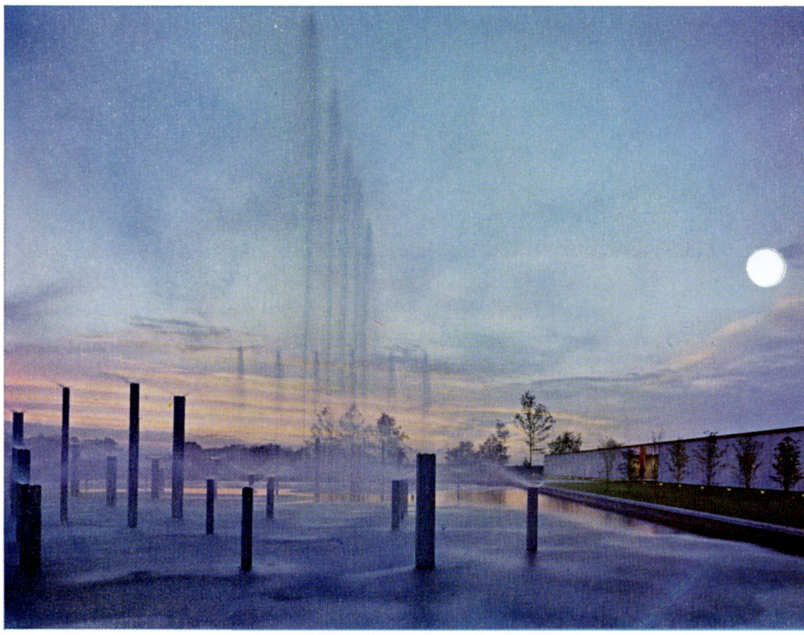


Stoller shot this photograph for the cover of a hotel brochure. He exposed just after sunset, when the glow of the setting sun would contrast with the blue-green of the water. Blue flashbulbs were concealed near the edge of the pool to illuminate the people in the foreground. Yellowish lights in the hotel rooms and underwater floodlamps in the pool gave touches of warm color to the scene. Time exposures at twilight offer you a good chance to combine warm artificial illumination with cool natural light for rich, varied colors.
[Courtesy Broadwater Beach Hotel, Biloxi, Miss.]

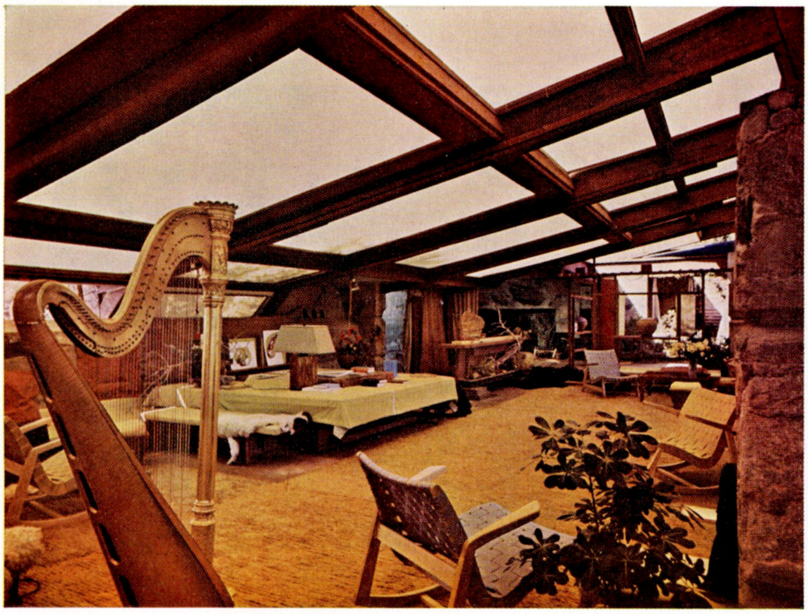


Colored glass in the side walls of this synagogue adds accents of color to the interior. Only a color picture could vividly display the architect's achievement. A low viewpoint and a camera with a rising front were used to emphasize the unusual ceiling design.

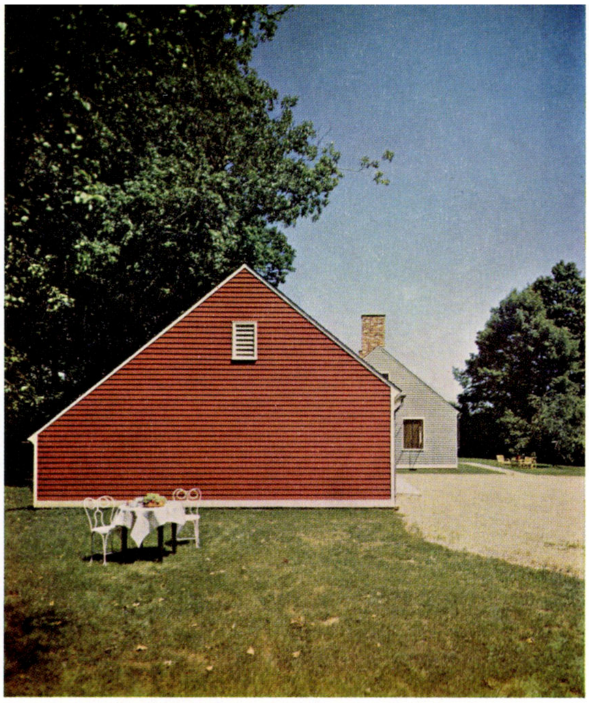
Stoller worked entirely with available light here. He took careful meter readings, then bracketed the normal setting with extra exposures so he would have a choice of color brightnesses. Two seconds at $f/32$ provided the saturation and intensity he wanted on a daylight-type color film.
[Courtesy Philip Johnson, Architect]



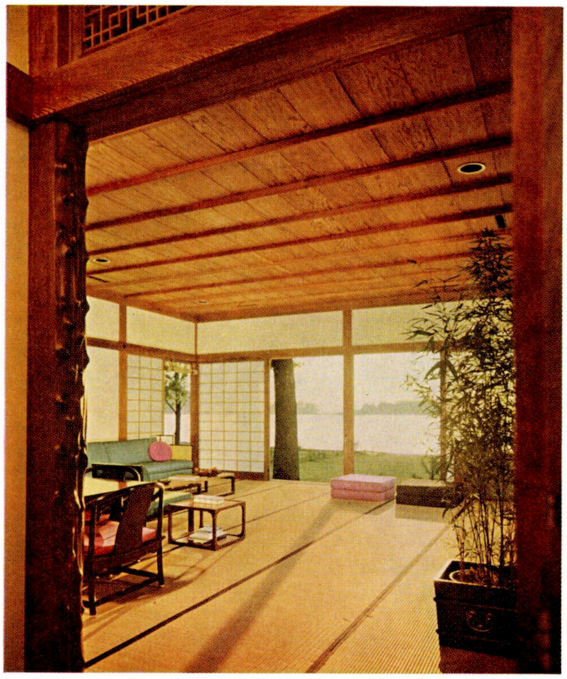
Sometimes good color-picture possibilities arise when you least expect them. The photographer was winding up a day of shooting at a southern industrial plant when he noticed the play of light on a bank of air-conditioning pipes which also served as fountains. Delicate sunset colors in a slightly overcast sky provided a good background for the pipes and sprays of water. The result was an unusual color shot that suited his purpose—to show architectural features at the plant in an attractive and dramatic way. Always be ready to take advantage of unexpected lighting effects. Planning is important, but don't let preconceived ideas put blinders on you.
[Courtesy Deering Milliken Research Corp.]



Occasionally, you may need to make the color of an interior cooler or warmer by using one of the special filters available for color work. For example, the ceiling of this room, in a house designed by Frank Lloyd Wright, was made of stretched canvas which admitted light with a strong yellowish cast. To *cool* the overall color slightly, Stoller used a light blue color-compensating filter. [For details on these filters, see your Technical Manual.] He also concealed two blue floods in the background to pick up the dark areas. When you mix available light and floods or flash in the same color shot, as was done here, use blue [daylight-type] bulbs.
[Courtesy *Fortune* magazine, ©Time, Inc.]

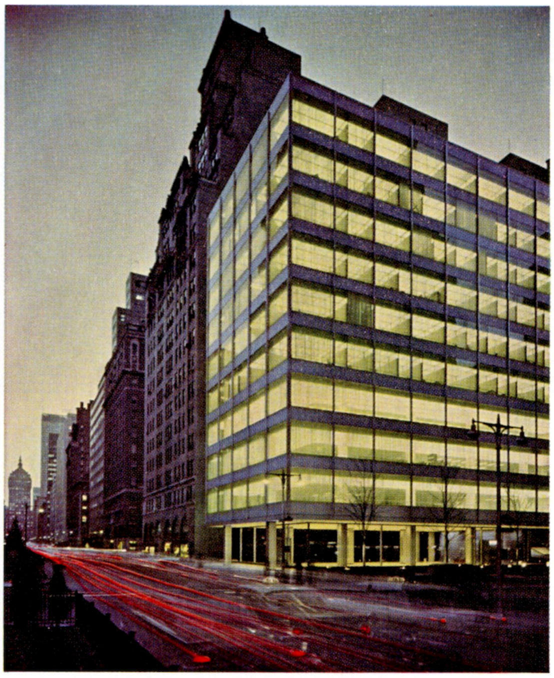


The bright barn red of the house against the green foliage and grass and blue sky provided strong color interest for this scene. Stoller added the table, chairs, fruit bowl, etc., for a touch of contrast–and to suggest the presence of people without actually introducing them into the picture. Notice that he chose to shoot when the light was almost directly overhead. Although this relatively flat illumination is not usually the best choice for black and white, it can be helpful when you want even lighting for a color subject, as we explained in the lesson on color photography.
[Courtesy *Ladies' Home Journal*]



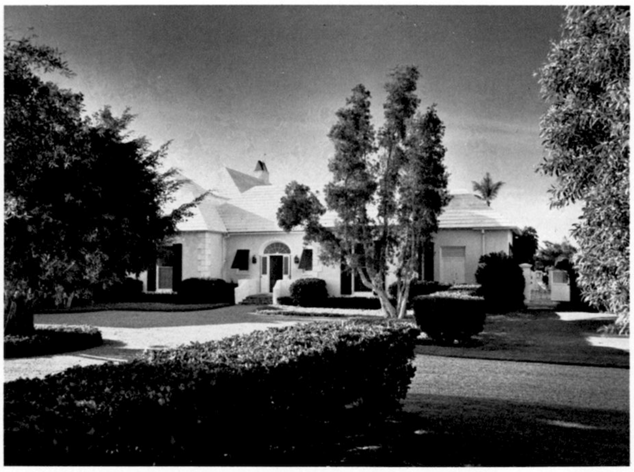
Here the photographer wanted to capture the warm glow of late afternoon sunlight coming through a window area. Note how backlighting brings out textures in ceiling and floor.

To illuminate the dark foreground area, light from blue flashbulbs was bounced off the wall at the left of the camera. When you use this technique, remember that reflected light will pick up the color of the surface it's reflected from. Bounce floods and flash from *white or neutral surfaces* only.
[Courtesy *House and Garden*, ©1959, Condé Nast Publications, Inc.]

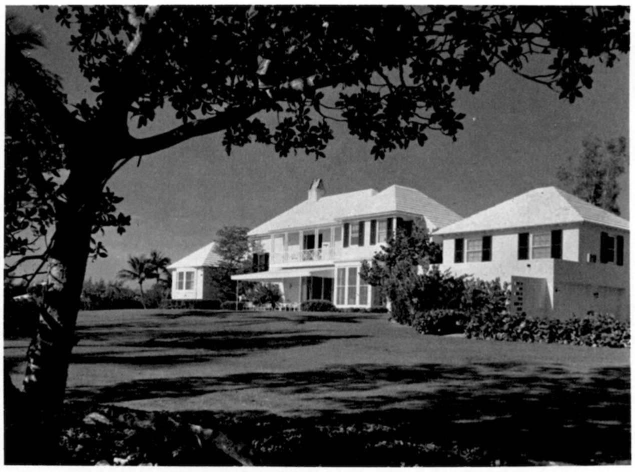


Stoller took this photograph of the Pepsi-Cola Building in New York City at dusk. Since the building walls were largely made up of window area, shooting them lit up was the best way to bring out this architectural feature. He arranged to have the blinds left open so he'd get the full effect of the interior illumination.

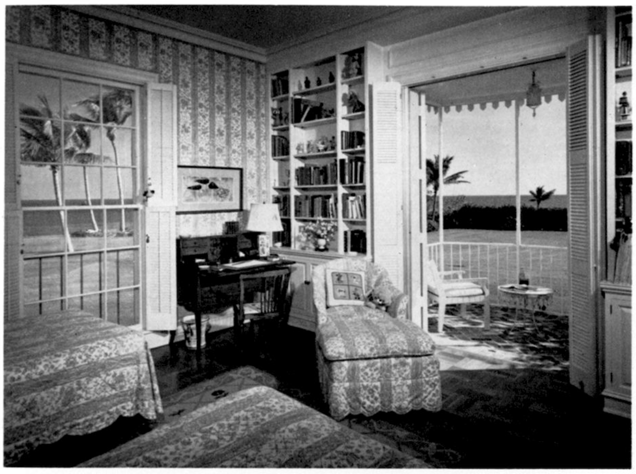
The red streaks in the foreground were made by the taillights of passing cars during the photographer's six-second time exposure. They contribute a lively note to an otherwise quiet color scheme.
[Courtesy Skidmore, Owings, and Merrill, Architects]



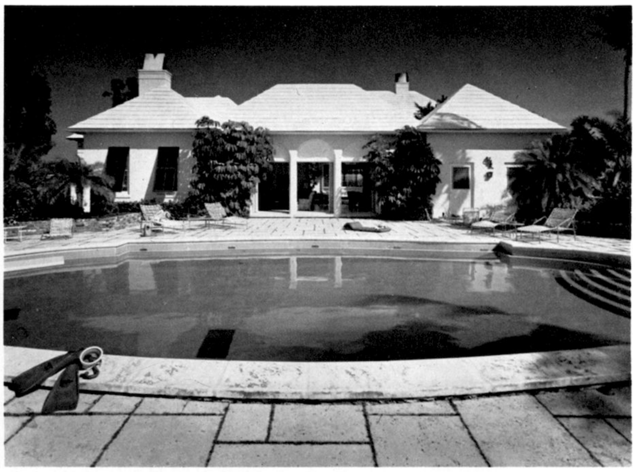
8 A.M. The house faced north, which meant that no direct sunlight ever fully illuminated the front. Early morning light offered the best effect. Stoller exposed for 1/8 second at *f*/22 to get adequate shadow detail and used a medium yellow filter for good contrast between the white house and the blue sky. He shot on Super Panchro-Press, Type B film.



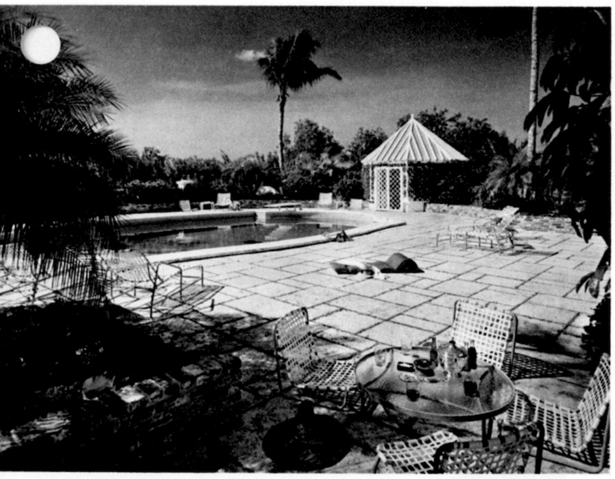
9 A.M. The east side of the house received full light at this hour, and the photographer chose an angle that made these eastward-facing planes the most prominent. The shaded north planes are secondary, adding depth. The exposure was 1/50 second at *f*/32.



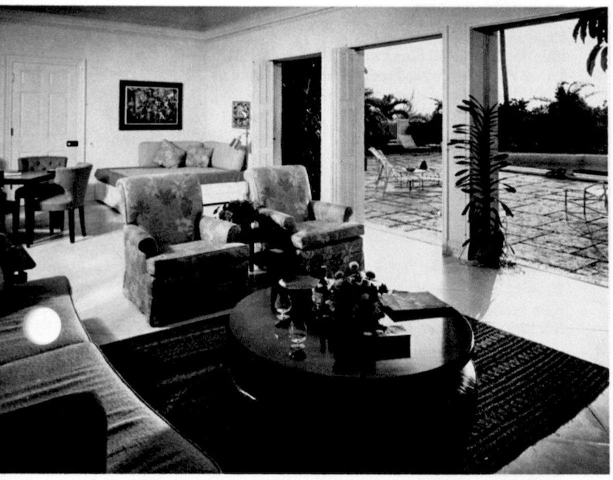
2 P.M. Stoller wanted strong sunlight entering this south-facing room. Early afternoon was best for this purpose. However, he had to soften the harsh shadows inside by bouncing three flashbulbs from the ceiling and walls behind the camera. Exposure: 1/16 second at *f*/32.



4 P.M. This was the best hour to show the west facade because the photographer could get light for emphasis, with enough shadow to bring out contour. Note the extreme depth of field here—from foreground to far background. Stoller got the range of sharpness by again stopping down to *f*/32 and tilting the front of his view camera.



12 NOON. Save midday for shots where sidelighting isn't important. Overhead lighting actually was best for this view because long shadows might have obscured the patio with a confusing pattern. The photographer arranged the table setting and pool accessories to enliven the scene. Exposure: 1/30 second at *f*/22.



5:30 P.M. The slanting rays of the late afternoon sun provided the right atmosphere for this view of the living room at dusk. Stoller bounced three flashbulbs to illuminate the dark areas inside the room, and exposed for 1/16 second at *f*/22. Careful planning, in terms of lighting and composition, is essential in shooting a complete coverage. [Courtesy *House Beautiful*]

Shooting a picture coverage of a house

To round off this lesson, we show you a picture coverage that Stoller made of a private home in Florida, portraying the house from different angles–interiors as well as exteriors. As we've emphasized, a single picture almost never can adequately capture the architect's ideas or the spirit of a building. We need to see a structure from a number of different viewpoints to get a detailed impression of what it's like. Therefore, the ability to shoot a complete picture coverage of a house or other building is an important part of your skill as an architectural photographer.

These photographs–key shots are shown here, selected from a large number that Stoller took–presented no particularly difficult technical problem, nor did they involve any trick solutions. The photographer simply applied with care and precision the fundamentals of his craft–fundamentals you can master by practicing with your camera on the buildings in your own locality. Let's review these fundamentals–they can help you carry out a similar coverage, and they summarize many of the things we've taught in this lesson.

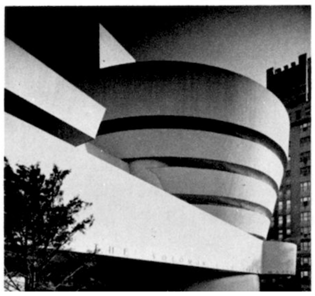
First come *purpose* and *planning*. Stoller's purpose here was to make a full picture report for the architect, with secondary use by a magazine. He scouted the area for the viewpoints and camera angles that would best show the architect's design ideas. Then he made a rough sketch of the plan of the house and its surroundings, and indicated the various camera positions. This kind of thorough searching and planning should be your first step, too, in shooting a complete picture coverage.

Next, the photographer planned his *lighting*. Where should he be, and at what time, to take advantage of sunlight on areas he wanted to emphasize? At what time of day would the highlights and shadows be best for each of the shooting positions he had selected? It may take a full day of observation–or repeated trips back to a building at different times–before you can answer questions like these. But it's vital to the success of your pictures that you find the answers. Opposite each camera position on his rough sketch Stoller noted a preferred time of day. When he was through, he had a shooting schedule that ran from 8 A.M. to 5:30 P.M. For his inside shots, he decided which ones required artificial light and approximately how much. [See the picture captions for details.]

Careful *focusing* and the use of *small apertures for great depth of field* gave him the sharp details he wanted for accurate picture reporting. You can study isolated areas in these prints and get information about materials, textures, landscaping, etc. He used a tripod *to eliminate camera movement*, and the front and back adjustments on his view camera *to control perspective* where this was necessary.

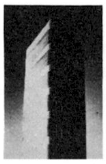
Notice how carefully Stoller has chosen his *viewpoints* and *composed* each picture. Each makes a point by itself and at the same time contributes to the overall effect. One view leads logically to the next, but none repeats what's already been covered. Try to achieve completeness without repetition in the pictures you shoot.

Stoller used an 8x10 view camera with a 6 1/2-inch lens for all the pictures we've reproduced here–but, with allowance for perspective control, you could achieve much the same coverage with a smaller camera without front and back movements. More important than the camera you use is your ability to see and report the ideas of the architect and the spirit of the building. This is the heart of all good architectural photography.

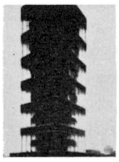


Technical notes on the photographs

Page 2
Ezra Stoller; 8x10 Sinar with a 6½-inch lens; yellow filter; Super Panchro-Press, Type B film; 1/10 second at *f*/32; daylight.



Page 4
Ezra Stoller; 8x10 Deardorff with a 6½-inch *f*/8 lens; Cronar X-F Pan film; 1/5 second at *f*/32; daylight.



Page 4
Ezra Stoller; 8x10 Deardorff with a 6½-inch lens; Cronar X-F Pan film; 1/2 second at *f*/32; daylight.

Page 5
Ezra Stoller; 8x10 Deardorff with a 9½-inch lens; medium yellow filter; Super Panchro-Press, Type B film; 1/15 second at *f*/22; daylight.

Page 5
Ezra Stoller; 4x5 Sinar with a 90-mm lens; Super-XX film; 1/4 second at *f*/22; available light.

Page 5
Ezra Stoller; 4x5 Sinar with a 6-inch lens; Super-XX film; 2 seconds at *f*/22; floodlights.

Page 5
Ezra Stoller; 8x10 Sinar with a 6½-inch lens; Super Panchro-Press, Type B film; 4 seconds at *f*/32; available light plus twelve 500-watt floodlights and three 750-watt spotlights.

Page 6
Ezra Stoller; 8x10 Sinar with a 9½-inch lens; Anscochrome Daylight Type film; 1/10 second at *f*/22; daylight.

Page 6
Ezra Stoller; Rolleiflex with an 80-mm lens; Plus-X film; 1/50 second at *f*/4; mixed available light and daylight.

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Ezra Stoller; 8x10 Sinar with a 6½-inch lens; orange filter; Super Panchro-Press, Type B film; 1/5 second at *f*/32; daylight.

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Ezra Stoller; 8x10 Sinar with an 8¼-inch lens; medium yellow filter; Super Panchro-Press, Type B film; 1/15 second at *f*/22; daylight.

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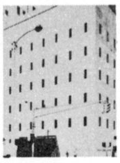
Ezra Stoller; Hasselblad with a 60-mm lens; Tri-X film; 1/100 second at *f*/16; daylight.



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Ezra Stoller; 8x10 Sinar with an 8¼-inch lens; Super Panchro-Press, Type B film; 1/30 second at *f*/16; daylight.

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Ezra Stoller; 4x5 Sinar with a 6½-inch lens; Tri-X film; 1/30 second at *f*/22; daylight.

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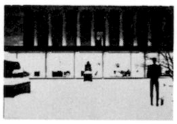
Ezra Stoller; 8x10 Sinar with an 8¼-inch lens; Super Panchro-Press, Type B film; 1/5 second at *f*/22; overcast daylight.



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Ezra Stoller; 8x10 Sinar with an 8¼-inch lens; Super Panchro-Press, Type B film; 6 seconds at *f*/32; dusk and building lights.

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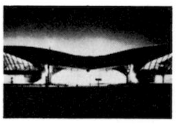
Ezra Stoller; 8x10 Sinar with a 9½-inch lens; Super Panchro-Press, Type B film; 1/15 second at *f*/22; daylight.



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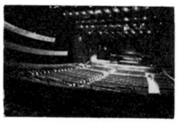

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Ezra Stoller; 8x10 Sinar with a 6½-inch lens; Super Panchro-Press, Type B film; 10 seconds at *f*/22; available light.

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Ezra Stoller; 8x10 Sinar with a 6½-inch lens; Anscochrome Daylight Type film; 6 seconds at *f*/22; dusk and building lights.

Famous Photographers Course

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Lesson 16

Industrial photography

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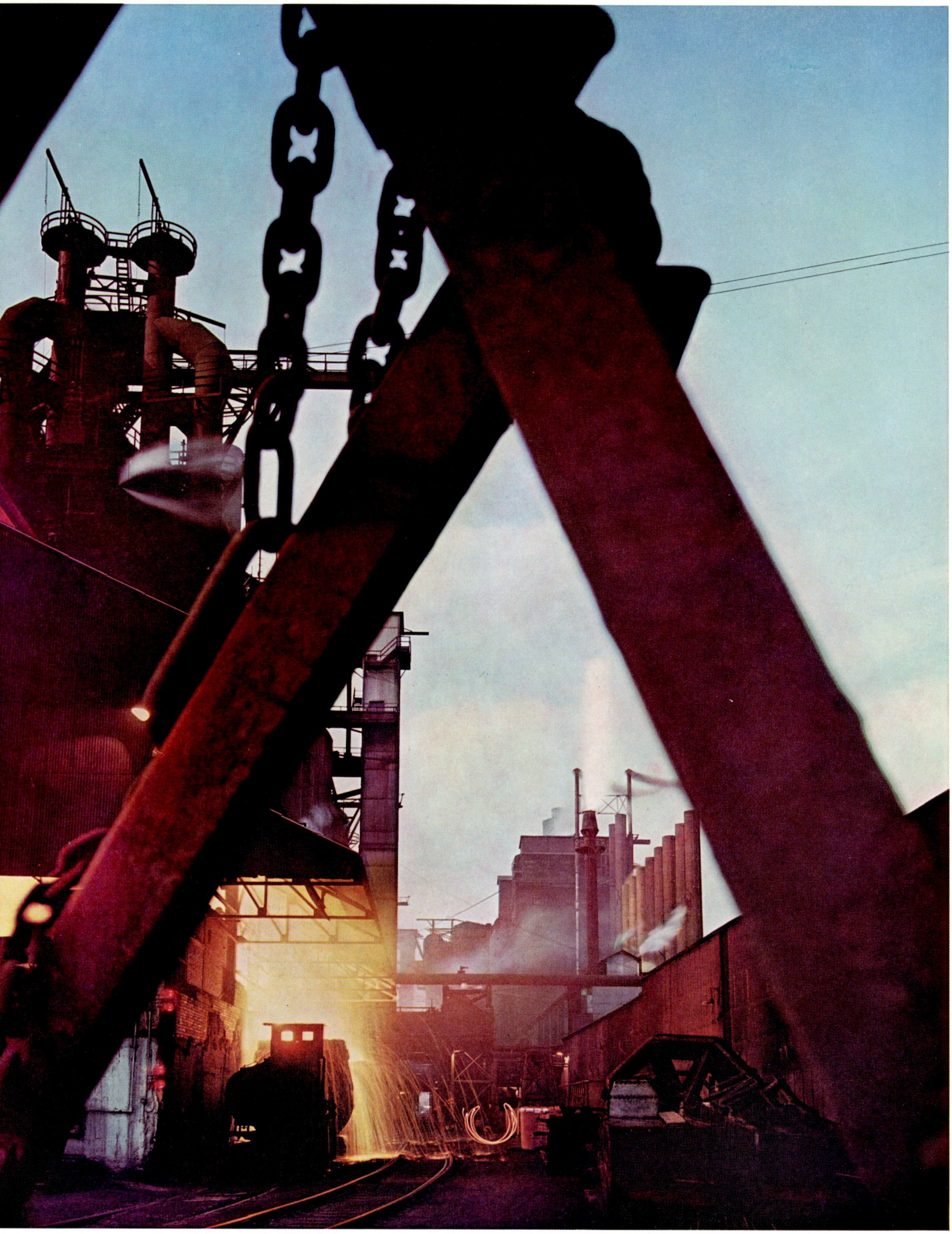


The expanding world of industrial photography

One of the fastest-growing areas in photography today–and one that is wide open to new talent–is the vast and varied field of industrial photography. As the American economy has increased in size, scope, and complexity, so has the work of the photographers who serve the needs of the thousands of companies and corporations that make up the industrial scene. The demand for skilled, imaginative photographers to help industry tell its story through pictures is greater than ever. If you can fill that demand you'll find lucrative opportunities for a full-time or part-time career–and a chance to apply your creative skill to challenging assignments.

"Industrial photography," as we mean it in this lesson, is a broad term covering the many uses of a camera to portray and assist man in his role as a producer of goods and services. Industrial photography records the constantly changing story of a nation at work, earning its living, harnessing an unimaginably huge output of energy to create wealth and useful products. It is an exciting story, of epic proportions. And no other medium can tell it so vividly and interestingly as photography.

When a company has a story to tell–to its own employees, to its customers, to the trade, or to the general public–it often does so with pictures. Industrial photographs are used, in enormous quantities, by government agencies, trade associations, manufacturers, businessmen, and public and private institutions. In personnel records and national advertising campaigns, in the laboratory and on the assembly line, in portraits and panoramas, in instruction booklets and institutional brochures, photographs are indispensable.

Thus industrial photography is as diverse as it is enormous. And its needs have called into being a new kind of photographic specialist –the industrial photographer.

Photographers for industry

In this lesson, with the help of Arthur d'Arazien, the distinguished industrial photographer, we will teach you the special techniques and procedures you'll need to know for successfully handling a wide variety of industrial assignments.

Actually, everything you've learned in your Course so far can be put to good use in this field. A good industrial photographer needs to be versatile. You may be called upon to shoot the interior of a giant steel mill on one day and a still life of tiny electronic parts the next. Your assignments may range from a portrait of a company president at his desk to a complete, step-by-step photojournalistic coverage of a plant or a manufacturing process.

You need to be a good reporter, with an ability to grasp quickly the meaning of the activities and machines you see. Industrial photography deals with the realities of a working world. It often must show things in clear, sharp detail–and you must understand the *how* and *why* of what you are photographing before you can make meaningful pictures. Even when treating your subject in a highly imaginative way [and industrial photography offers plenty of scope for imagination], you have to keep both feet on the ground. Your job is to dramatize what actually *is*, not create something that never was.

Another important quality for any industrial photographer is ingenuity. Many aspects of the industrial scene are not photogenic in themselves. Plants may be old and ugly. Interiors may be cluttered and poorly lighted. Products and machines may be visually uninteresting or confusing. Each time you go out on a job you face a different problem. Unlike the studio photographer, you often find yourself working in situations which aren't under your direct control.

But in all this lies an exciting opportunity for you to be imaginative and creative! D'Arazien can take any industrial subject–no matter how dull and unpromising it may seem to ordinary eyes–and transform it into a dramatic picture. He'll demonstrate many ways you can do this, too–for example, he shows you how to use multiple exposures to combine the color of a sunset sky and the blaze of lights after dark in one picture; a simple, versatile method of "painting" with colored lights; techniques for lighting large and small interiors; and ways to dramatize products and machines. These are just a few of the important methods and skills taught in this lesson. Practice and learn them, and you'll be well on your way to becoming a versatile photographer for industry.

Career opportunities in industry

It would be difficult today to find a company of any size that has not at one time or another used the services of an industrial photographer. The large, publicity-conscious corporations frequently employ topnotch freelance professionals like d'Arazien. But even smaller companies hire freelance photographers from time to time to do a job that requires special skill, knowledge, and imagination. Many freelance photojournalists number corporations among their clients.

As an industrial photographer you may also be employed full time by a company. Even though you work for a single company, your job may take you into many different areas of activity. You may be involved in supplying the picture needs of your firm's management and its production, engineering, sales, research, and public relations departments.

Big companies like General Electric, which perhaps had one or two photographers in their main plant a decade or two ago, now can boast a staff of 40 or more. Other giants like General Motors, IBM, Union Carbide, Westinghouse, and United States Steel have staff photographers at practically every one of their divisions.

The people who work at these industrial jobs today provide far more than the routine, so-called "nuts-and-bolts" shots of old. They make exciting, well-composed, and well-lighted pictures in color and black and white for a wide range of purposes. Their job is increasingly important, and industry recognizes this importance with high status and good salaries. The industrial photographer has come of age.

Perhaps the field of industrial photography is one you will choose to enter for a full-time career, because of its rewards in money and in personal satisfaction. It offers an opportunity to work as a creative photographer and a respected member of an industrial team. But even if you don't go into it full time, the expanding field of industrial photography continues to provide good assignments and markets for freelance photographers. You might be among them–and the time to prepare for your assignments is now.

[*Facing page*] Dramatizing and glamorizing industry is an essential part of the creative industrial photographer's job. And that is precisely what Arthur d'Arazien has done in this spectacular multiple-exposure color shot of a steel mill. He made two separate exposures by late afternoon daylight to record details in the buildings and color in the sky, and then–without moving his tripod-mounted camera–made two longer exposures after dark to record the glare and the lights, as well as the broad paths of yellow created by cars conveying molten slag from the mill. The result–a photograph that expresses the power and excitement of a basic industry.
[Courtesy Jones & Laughlin Steel Corp.]

What is a good industrial photograph?

Before we study the specific techniques and approaches of industrial photography, let's take a closer look at the product itself. What are the characteristics of a good industrial photograph? In what ways, if any, does it differ from good photographs in other fields? A clear understanding of the requirements will help you succeed more quickly in your industrial shooting.

In the first place, a good industrial photograph is a good photograph. It is well lighted and well composed and quickly captures the viewer's attention. It communicates its meaning in a clear, interesting way. It expresses the creative seeing of the photographer.

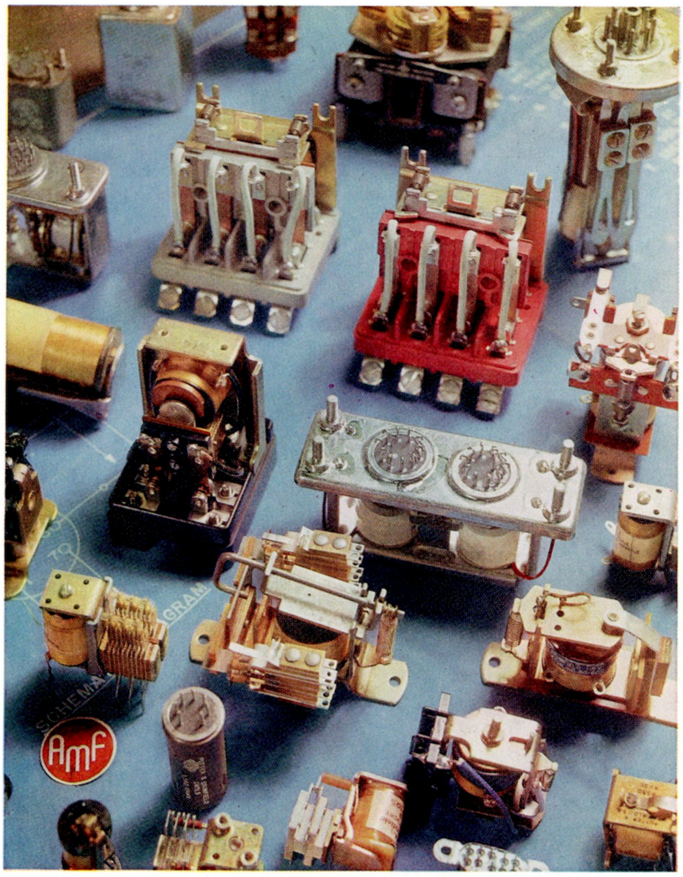
But even more is required. A good industrial photograph has a practical purpose. It is *functional.* Arthur d'Arazien puts it this way:

"A good industrial picture must show the subject's physical character clearly, its purpose completely, and its promise persuasively. It must be custom built to fulfill the particular ambitions and tastes of the client–and still be visually appealing and intellectually stimulating."

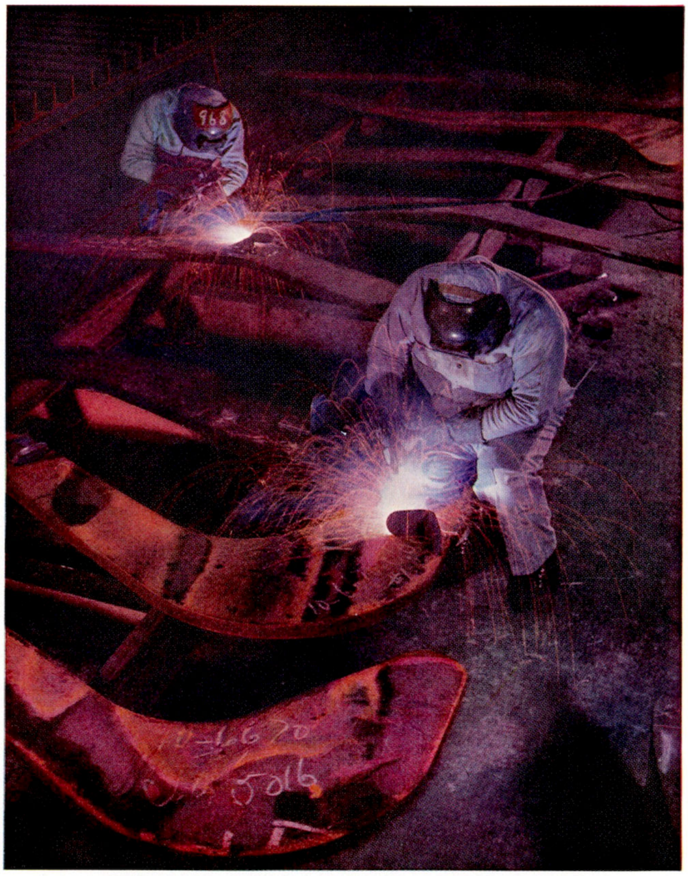
Therefore, to take a good picture, you must clearly understand the purpose it is intended to serve. Is it to show a new product? Is it to suggest how that product can benefit customers or the general public? Is it to project an image of an industry or corporation to produce a favorable public response? Is it to suggest progress, power, dependability, or glamour? Is it to tell a factual story in clear, simple detail? Whatever the purpose, be sure you understand what is expected of your pictures–and see that they do it.

Dramatizing the ordinary

Frequently, an industrial photographer may have to shoot what seems like a commonplace subject. It may be a board of directors sitting around a desk, a complicated piece of machinery, or a small, unexciting product, such as an electronics part or an engine component. Then it is the photographer's job to *dramatize the ordinary*. You might do so by revealing the human significance of the product. Often lighting or composition will help you make a dull



Products: A good industrial photograph often must dramatize unphotogenic subjects. Here d'Arazien's problem was to show a complete line of electrical relays for an annual report. The relays came in a variety of complicated shapes. To unify them, the photographer arranged them in an orderly but interesting way against a blueprint. The uniform blue background helps tie all the shapes together and the blueprint itself suggests engineering precision. All the relays face a common front, and some are overlapped to further tie the composition together. The large red relay and the red company trademark add two accents of bright color that enliven the composition. Four large blue flashbulbs gave d'Arazien enough light to stop down to *f*/32 for foreground-to-background sharpness.
[Courtesy American Machine & Foundry Co.]



Men at work: The purpose of this photograph, used in national trade advertising, was to show a steel company's close and careful work on big jobs. These are crane hooks–not too exciting in themselves. But d'Arazien has added the human element–men at work–and used color, composition, and lighting to create an impressive picture. He chose a camera angle that would show a row of hooks in depth, then posed the two workmen. Their hunched, intent figures are expressive of their concentration. Three blue flashbulbs were used for illumination. The bulbs were far enough away from the welders not to overpower the flare of sparks from the welding tools, which provide two well-balanced areas of interest in the composition.
[Courtesy The Colorado Fuel & Iron Corp.]

subject interesting. It's up to you, as a creative photographer, to discover ways to add interest and excitement to unpromising materials. We'll demonstrate how to do this as we proceed.

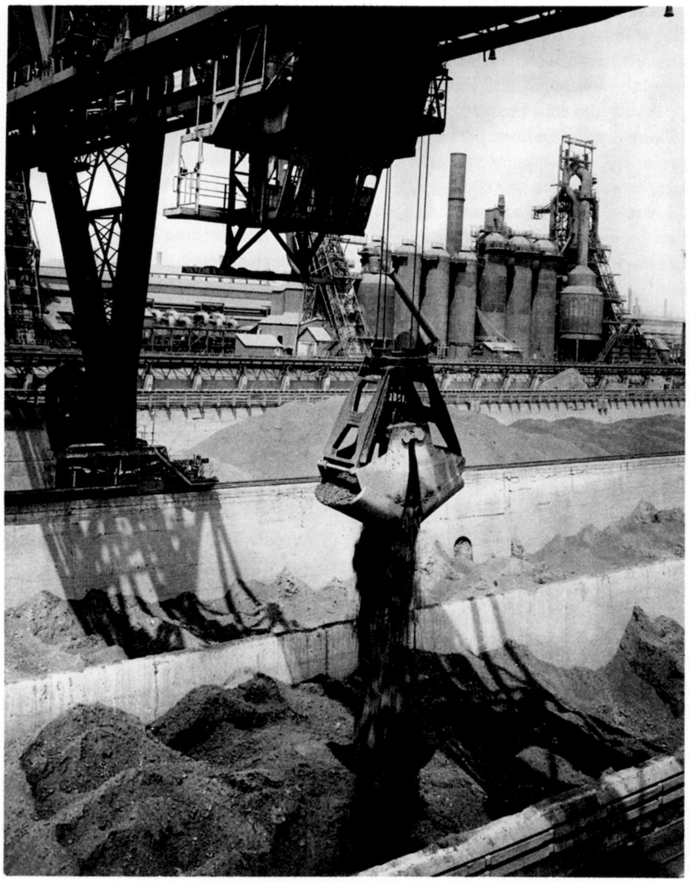
A good industrial photograph can be imaginative, but it still should be based on hard facts. You must understand the reality of the process, the meaning of the product, the purpose of the job you are recording. As d'Arazien says:

"In industrial photography, facts come first. Your results are subject to the praise and criticism of experts–proud workmen, precise engineers, ambitious salesmen, cautious public relations men, worried management, and even suspicious customers. Your picture must tell its story in a way that suits their needs. Don't let your imagination misrepresent the facts. Industrial photography is not art for art's sake. You and your skills are working for practical businessmen to help them sell a product or an idea."

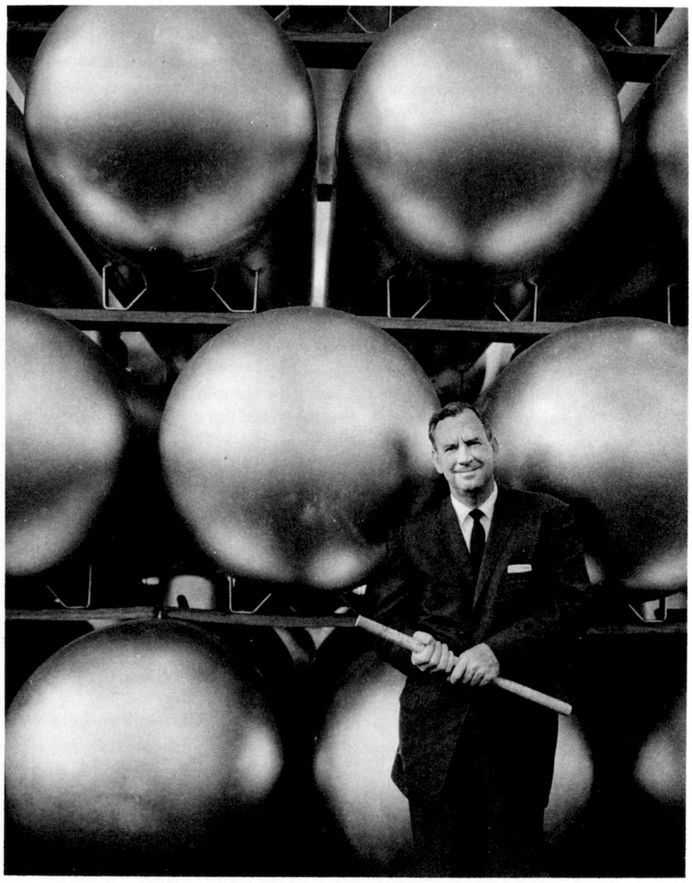
That a good industrial photograph must be technically well executed should go without saying. Often it will be reproduced in a company magazine, a brochure, annual report, or other printed media. In most cases you will be expected to deliver clear, sharp, well-lighted pictures that will reproduce easily and well.

However, with some subjects–and some clients–you may be able to use more varied techniques–such as motion blur, selective focus, high-key or low-key pictures for strong mood, etc. But don't try to force an offbeat treatment on your client if he doesn't want it. Shoot his way first–and do it well. Then, if there's time, shoot it again, using a more unusual approach that appeals to you. Leave the choice up to the client. In this way you may change his thinking–and build up your reputation for imagination and creativity. But you are fully covered in case the unusual approach doesn't click.

Good industrial photographs may be made of many different subjects–people, products, processes, or plants. On these two pages we show four examples of the possibilities. Although the subjects vary, each one fills the requirements that make an industrial photograph succeed.



Machines: They're usually more interesting when shown in action, as in this photograph of ore being unloaded. D'Arazien used a slow shutter speed to blur the falling ore and convey a sense of motion. He placed the conveyor scoop in the foreground to give it emphasis, but showed its relationship to the other machinery and the plant. [Courtesy General Electric Co.]



People: This is an effective industrial portrait because it suggests the strength and good humor of an executive and relates him to his work. D'Arazien used tanks of butane gas–a product of the man's company–to form an interesting story-telling background. The rolled blueprint in his hands is a natural and effective prop. The photographer used soft daylight plus a flashbulb on his camera to fill in the shadows, and caught a relaxed and pleasant expression.
[Courtesy American Machine & Foundry Co.]

Research and planning

As an industrial photographer, you need to research and plan your work carefully. You won't hold a client unless you take good photographs. And to produce good pictures you have to know your client well–what his plant produces, what his problems are, what his taste in photography is, and how he expects to use your pictures. You must study the company and be prepared to act like an experienced member of its production team.

A preliminary step is to get an overall view of the industry or industries you'll be covering as a photographer. Your local library probably has books that can give you this background information. The library or perhaps your Chamber of Commerce may have folders or pamphlets on the industries in your area.

Next, look at samples of your prospective client's publications to learn what style and type of photography his editors, advertising men, and public relations people prefer. If you can arrange it, a glance through their current photo files will show you the way they like to treat various subjects. Of course, your purpose here is not to imitate what has already been done; it is to acquire a feeling for the kind of work which is apt to please your client.

Also find out where your photographs will be used and what type of audience they are to interest. As a rule, photographs for reproduction in newspapers, trade publications, and company house organs need to be clear, sharp, and well lighted. Photographs for window or counter displays usually should be shot on sheet film or very fine-grain roll film to permit great enlargement. Annual reports or brochures going to a selected and sophisticated audience may call for a more interpretive treatment–the use of selective focus, motion blur, unusual composition, mood-evoking color, etc.

It is indispensable to make a preview tour of the locations you are going to shoot. Take notes on a number of things: the best camera angles and distances for key shots; at what hour you get the best lighting for outdoor scenes; what lighting equipment, if any, you require for interior shooting; what special equipment you need, such as a wide-angle or long lens; and which scenes best lend themselves to color and which to black and white.

Get information about production schedules, too. When can you shoot so that you will least disturb the plant's normal activity? If you want to photograph a particular machine or phase of production, will you need to arrange this in advance? Who will be your guide when you actually take the pictures? Will you need employees to serve as models? Take notes and work these problems out in advance so you can concentrate on the creative aspects of your pictures when the time comes to shoot.

D'Arazien advises: "Make a schedule for your shooting and inform everyone involved–for example, the workers on the machines, the shop foreman, production manager, and the cleanup men, if any. On the same schedule, indicate what products will be needed for the picture. Do all this well in advance of the shooting time."

Planning your equipment needs

Make a list of the equipment and materials you'll need. There is no such thing as a "typical" kit of photographic equipment for industrial photography. Versatility is the important thing, because each job has its own particular needs. Sometimes you may want to use a 35-mm camera and fast film, and shoot by available light. At other times a large camera, flash or flood, and fine-grain film may be desirable.

Arthur d'Arazien recommends the following items as a good outfit for a well-equipped industrial photographer [although he often carries much more on his own assignments]:

One view camera which permits corrections both in front and back. He prefers the 8x10 size chiefly because it gives him a big negative for greatest possible sharpness. A set of three lenses for this camera–normal, wide-angle, and long.

A roll-film reflex camera for fast, hand-held shooting. [Photographers who expect to do much available-light coverage may prefer a 35-mm camera instead.] Include wide-angle, normal, and long lenses for the small camera, if it's an interchangeable-lens type.

A minimum of four portable lighting units. D'Arazien prefers flashbulbs because of their simplicity and power, and because he can use them in any location. Include necessary batteries, ample extension cords, electrical plugs with multiple outlets, etc., to give you freedom in arranging your lights.

A well-equipped industrial photographer also has on hand filters for black-and-white shooting [a medium yellow, dark yellow, and red], color-conversion filters appropriate for the color films he is using, a good exposure meter, tripod, cable release, and focusing cloth.

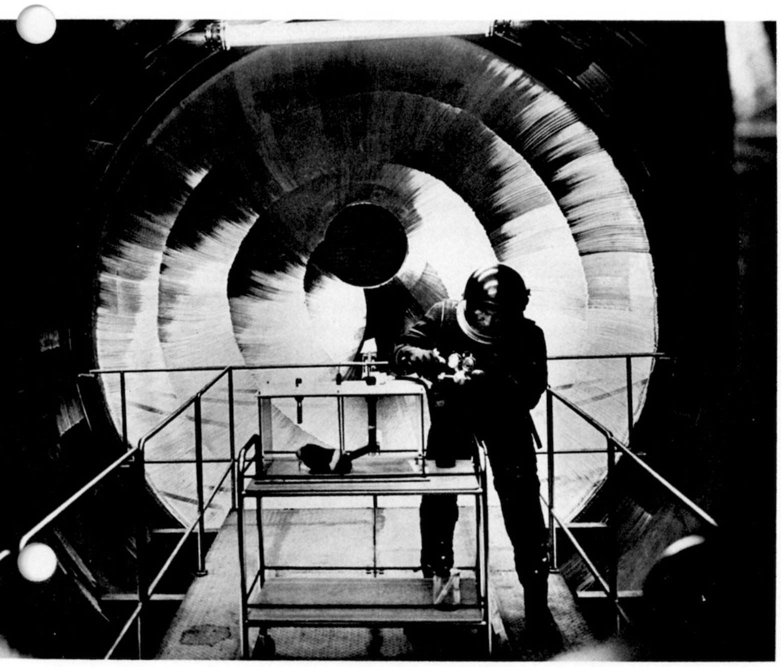
As for films, d'Arazien prefers a fast black-and-white pan film and both a transparency type and a negative type for his color shooting. [On a job, he always carries *double* the amount of film he expects to use.]

With this variety of equipment, you can handle almost any kind of industrial picture. However, many of the things we teach in this lesson can be done with very simple equipment, too. And you can do good work with much less than we've listed above.

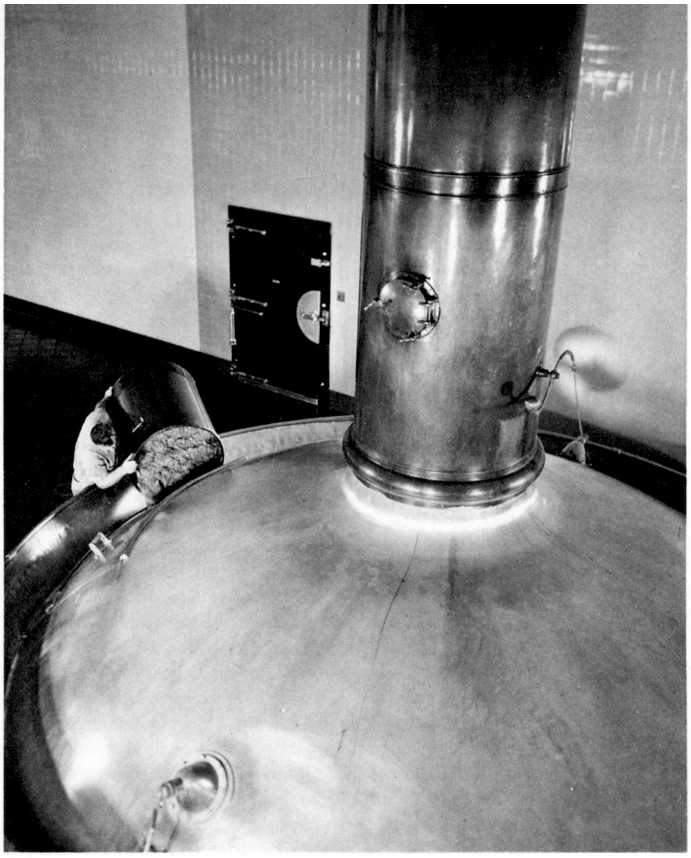
The important thing is to plan in advance. Decide what pictures you are going to take and list the equipment and materials you'll need. Double-check the list before you leave for your assignment. Be sure to include an extra supply of film plus spare batteries and flashbulbs if you're using conventional flash. You'll be wasting your own time and also the time of other busy people if you forget something or run out of supplies during the shooting.

Finally, plan to dress to suit the occasion–heavy shoes and a protective hat on a construction job; a slicker or raincoat for bad weather; warm clothes for a cold day in the open; and neat business clothes when photographing executives in their offices. And, of course, be prompt for your appointments.

Arthur d'Arazien emphasizes the advantages of careful planning in these words: "I always try to complete my plans before the actual camera work begins. I want to free my mind and muscles to respond quickly to the needs of the moment–the action in front of my camera, the changing poses and expressions of people, the mood and atmosphere of the location. I try to give my sense of composition and timing the best possible conditions in which to operate. Foreseeing the major problems helps me take the minor ones in stride."



Advance planning was required for this picture of a space simulator. When Arthur d'Arazien inspected the location he decided to add light to the background, making it shine and revealing its circular shape. He found just enough clearance under the end of the catwalk to place three bare flashbulbs. [There was no room for reflectors.] Then he had to arrange for a scientist in a space suit and helmet to pose for him next to a glass tank with a guinea pig inside—duplicating a real test procedure in the space simulator. Careful composition [note the strong value contrast and lines of direction] produced a powerful picture in an unpromising location. But the problems had to be worked out beforehand.
[Courtesy Republic Aviation Corp.]



Thorough planning helped d'Arazien make this picture of a brewery. On a preshooting tour, his first glance revealed only a confusing view of straight-sided vats from floor level. Looking around for a better camera angle, the photographer discovered a visitors' platform that would let him shoot down on one of the vats, showing its round shape and eliminating distracting background details.

After studying the lighting, he decided to place five flashbulbs at strategic points to brighten the scene and to emphasize the tank's clean, shining metal with highlights. A check on production procedures suggested the idea of including a workman pouring hops into the vat to add human interest, action, and indicate scale.
[Courtesy P. Ballantine & Sons]

Safety and good housekeeping

In planning and taking industrial pictures, keep safety and good housekeeping in mind. By safety we mean not showing any violations of safety rules—even inadvertent or minor violations—in your pictures. By good housekeeping we mean making sure that scenes are clean and orderly before you shoot. Safety and good housekeeping may not have much to do with creative picture-taking—but they are very important in industrial photography. Many otherwise good photographs have ended up in the wastebasket when it was discovered—too late—that they showed safety violations or sloppy housekeeping.

Arthur d'Arazien has this to say about safety in plants: "A good industrial photographer won't show anything that looks dangerous, such as obstructions in the aisle within the plant or on the floor. He'll never show a man standing under a moving overhead crane or one that's lifting something. If the man is working at a machine that throws chips or sparks, he should be wearing his safety goggles. For some operations, heavy gloves are required. Certain areas of a plant may be known as 'hard hat' areas, where a protective helmet must be worn at all times. Smoking may be prohibited in other areas. Never show any violations of these rules in your pictures."

As for good housekeeping, management is greatly concerned to avoid the fire hazard created by litter, discarded newspapers, empty cartons, etc. Never show this kind of clutter in your pictures. Dirty rags or scraps of waste suggest carelessness—even if they are the natural result of a working procedure. So clean up and straighten up before you shoot. Even bins and stacks of supplies should be neatly arranged. If you had guests dropping in, you'd want your home to look clean and orderly. A manufacturer who shows his plant to the public feels the same way.

Be aware of possible safety and housekeeping errors in office photographs, too. A blocked fire door, torn carpet, or a broken stair tread shown in a photograph can be a cause of trouble. Overflowing wastebaskets, overly cluttered desks or tables, empty coffee cups, dirty ashtrays, and the like shouldn't be included—unless you're deliberately suggesting an informal "shirtsleeve" atmosphere.

Most of the rules we've mentioned are common sense, and not difficult to follow. However, the time to look for safety and good-housekeeping violations is while you're planning and setting up your picture—not after it's been taken.

Of course, obey safety regulations yourself, too. If you're asked to wear a hard hat, goggles, face shield, steel-toed shoes, or other protective items, do so without question—even if this makes your own work more difficult. When shooting close-up portraits with flash, use a protective shield in front of the reflector. Keep hot floods and spots away from any inflammable material. Don't overload circuits with your photographic lighting equipment. [Check this with a plant electrician.] Keep any electrical wiring and extension cords out of the way so people won't trip over them. Pick up all empty film cartons and burned-out flashbulbs. Things should be left as you found them.

Photographing industrial exteriors

Industry has many homes–clean and dirty, old and new, big and small, ultramodern and ancient. As an industrial photographer you may often be assigned to photograph them. You'll need to call upon all your knowledge of camera angles, composition, lighting, and color to make effective pictures of industrial exteriors.

In planning the picture, keep its purpose clearly in mind. A purely architectural study of a building may emphasize the art and ideas of the architect–but the industrial photograph must show the structure as a symbol of service, production, or quality. Decide what aspect of the plant or building you should emphasize–and then look for vivid ways to do this. For example, a low shooting angle can make even a small building loom impressively large. A maze of pipes or wires, silhouetted against the sky, can suggest complex processes and skills. For an old and famous business institution, a formally classic doorway might symbolize stability and social status. For a modern electronics plant you might want to emphasize the clean, unbroken lines of the building.

Do plenty of exploring beforehand to discover the most effective camera angles. Often you'll find that a wide-angle lens is a big help–both with tall buildings and wide ones. In some locations you just can't back away far enough from the subject to include everything you want with a normal lens. Also, a wide-angle lens can help you exaggerate the size of the building–and most clients want you to make their plant look as big and impressive as possible.

Don't tilt your camera unless you want to show converging vertical lines. Use a camera with a rising front. [Review this technique in the lesson on architectural photography.] Or else you could shoot from a higher position. Instead of photographing from ground level, perhaps you can stand on a truck top, a second-floor balcony, or the roof of another building in the vicinity. Even the simple expedient of standing on top of a stepladder can improve your perspective if the building you're photographing isn't too tall–and you don't stand too close to it.

In choosing an angle and composing your picture, watch out for cluttered and uninteresting foregrounds. Try to choose an angle that eliminates such distracting features–or compose your picture so that you can crop them out when you make the print. Getting closer to your subject, moving to the right or left, or climbing up something for a higher vantage point often can help solve the foreground problem. Another possible solution is to use a very low angle, perhaps with the camera even resting on the ground.

However, sometimes foreground details can help you. Watch for curving driveways, fences, rows of street lights, and other objects that can be used to compose in depth, leading the viewer's eye into your picture in an effective way. Look for foreground objects that you can use to frame your subject–archways, trees, a portion of another building, an interestingly shaped piece of equipment, etc.

Time of day and weather

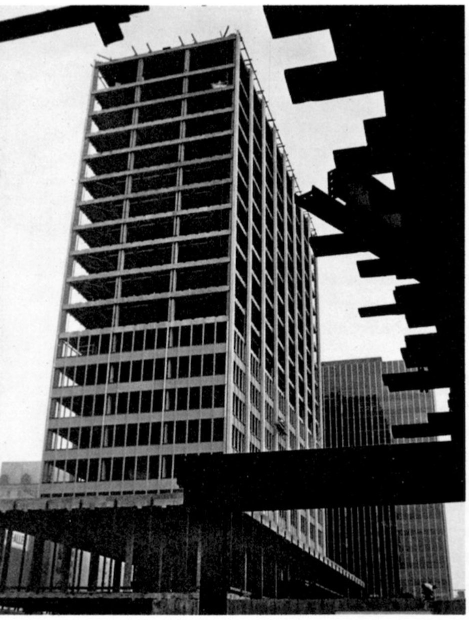
Not only do you need to find the best angle, but you also must choose the best time of day. Does your client want a rush-hour flow of workers and traffic moving into the plant to imply that his business is booming? Or does he want a night shot with lighted windows to suggest a 24-hour-a-day operation? Or does he want the building alone, with no people visible?

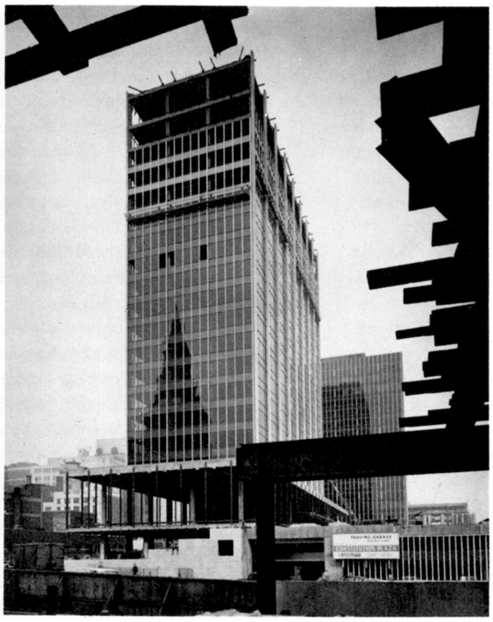
For the most part, you'll probably find it best to shoot in bright daylight. You can use the bright highlights and strong shadows of 90-degree or 45-degree sidelighting to bring out the form of the building and the texture of its materials. If you'd like lots of contrast and dramatically dark skies, use a dark yellow, orange, or red filter.

Although rain is usually a handicap, it need not be one all the time. In rainy weather there may be interesting reflections and highlights on the puddles of driveways and parking lots. These can add interest to what otherwise might be a commonplace picture.

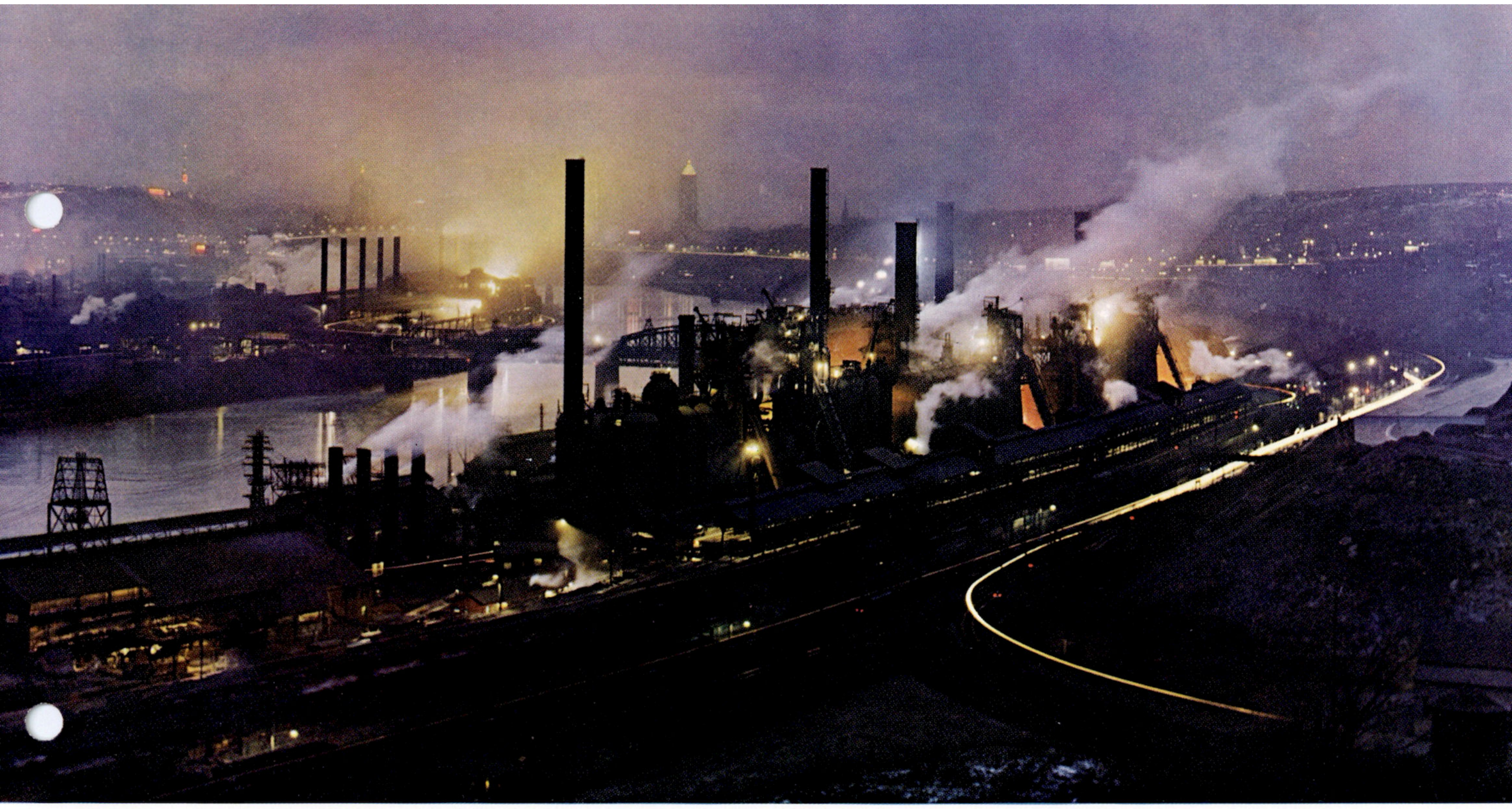
Using color

Dramatic industrial shots can be made of exteriors in color, as well as in black and white. The glare of furnace flames or plumes of colored smoke offer exciting possibilities in some plants. The flat planes of modern factories often have colored panels to brighten their facades. Electric or fluorescent lights can provide accents of bright color in windows when pictures are taken at dusk or before dawn. And the warm light of early dawn or late afternoon offers still another opportunity for interesting color. Arthur d'Arazien often even goes further in his efforts to create exciting color. We'll demonstrate two of his important methods–multiple exposures and adding colored light–on the following pages.

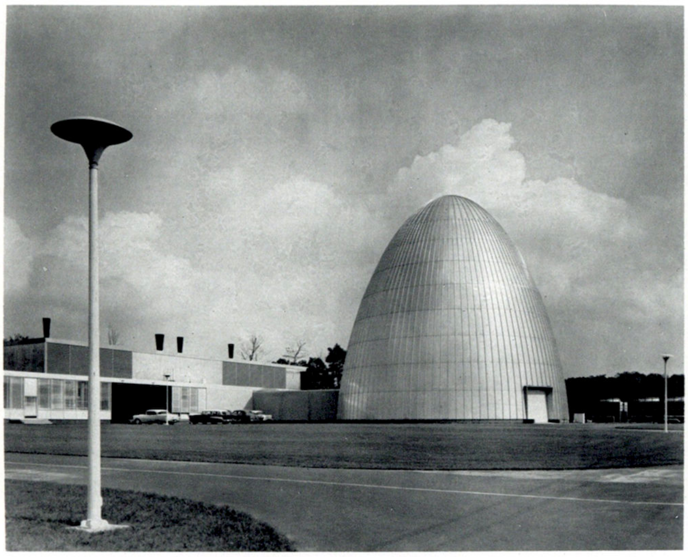




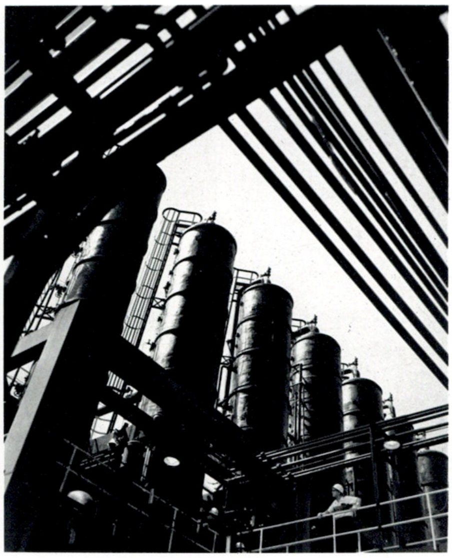
Avoid bad perspective: As a rule, don't tilt your camera when you photograph a tall building [unless you want to exaggerate converging vertical lines for an effect]. In the photograph at far left, the photographer did tilt his camera, with the result that the building seems to be leaning backward. In the picture at left, taken at a later stage in the skyscraper's construction, the photographer used a camera with a rising front, and moved farther away. Thus he was able to include the top of the building without tilting his camera, and the sides of the building no longer appear to converge. If your camera isn't equipped with a rising front, try to shoot from a higher elevation so you won't have to tilt the camera.



Dramatize with color and lighting: Both color and lighting were used with great skill by Arthur d'Arazien to produce this spectacular panoramic view of a steel mill. The hot glare of the furnaces, the lights glowing in the city behind the mill, and the curve of light in the foreground contrast strongly with the overall blue-violet of twilight. The richness of detail and strong mood of this picture make it a classic of industrial photography. It suggests the power of the mill and its importance to the city in the background, Pittsburgh. To get this result, d'Arazien put *five* exposures on one sheet of film: [1] a daylight exposure in late afternoon, [2] a two-minute exposure after dark to record the city lights and their reflections in the river, [3] a ten-second exposure to catch the glare from the Bessemer furnaces, which lit up only at certain times, [4] a one-minute exposure to record the light from other furnaces, and [5] a 30-second exposure to record the foreground curve of light, made by the lights of a moving train. We explain d'Arazien's multiple-exposure technique on the following pages.
[Courtesy Jones & Laughlin Steel Corp.]



Use the foreground: The dome-shaped structure is the most important object in this photograph by d'Arazien. Seen alone, its odd shape might have seemed puzzling, so he used a wide-angle lens and moved far enough back to show it in relation to other parts of the building. The lamppost in the left foreground plays a useful role–it balances the dome, keeps the left side of the picture from looking empty, and creates a strong vertical line of direction that breaks the horizontal movement of the building and the road.
[Courtesy American Machine & Foundry Co.]



Find patterns: Watch for interesting patterns created by industrial structures with pipes, tubes, tanks, walkways, etc. Sometimes these are best treated as silhouettes or semisilhouettes. Here, for example, d'Arazien shot from a low angle, silhouetting oil-refinery pipes against the sky. The dark network forms a strong and interestingly tilted frame for the row of tanks in the background. The white hat and shirt of the man at lower right stand out clearly against the shadow behind him, and his figure gives scale to the picture.
[Courtesy Union Carbide Corp.]

How to shoot multiple exposures in color

Arthur d'Arazien's photography owes much of its distinction to the imaginative way he uses color and lighting. You can do a great deal with them in your own industrial pictures. One good approach is offered in his method of putting two or more exposures on the same sheet of color film. This enables you to combine the effects of different kinds of lighting–dusk with after dark, for example–and build up a more colorful and dramatic picture than one exposure alone would give you. This method works particularly well with exteriors and outdoor scenes, but can be adapted for indoor use, too.

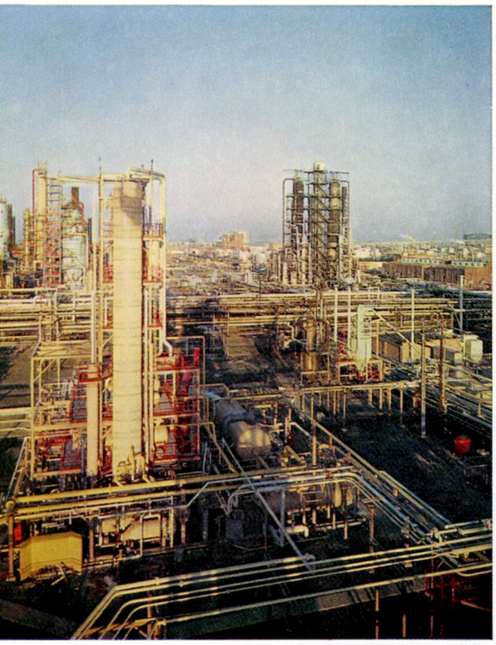
D'Arazien often makes his first shot in full daylight, at sunset, or dusk. This records color in the sky and details in the scene. He waits, with his camera remaining unmoved on a tripod, until after dark. Then he makes one or more time exposures to record any lights in the scene. This was the method he used to photograph the refinery, as demonstrated in the picture sequence below.

If he wants to add more lights to emphasize parts of the picture or put more brilliance and color into it, he may fire flashbulbs during the time the shutter is open for the night exposure. You can place the flash units beforehand and fire them by an extension cord leading to camera position. [This is what d'Arazien did when he shot the lime kiln shown in the sequence on the facing page.] But you can achieve a similar effect with just one flashgun, too. If the time exposure is long enough, and the scene dark enough to prevent "ghost images," walk around [if you have an assistant, he can do this for you] and fire off flashbulbs by hand, pointing the light where you want it. Of course, stay out of the camera's view when you do so.

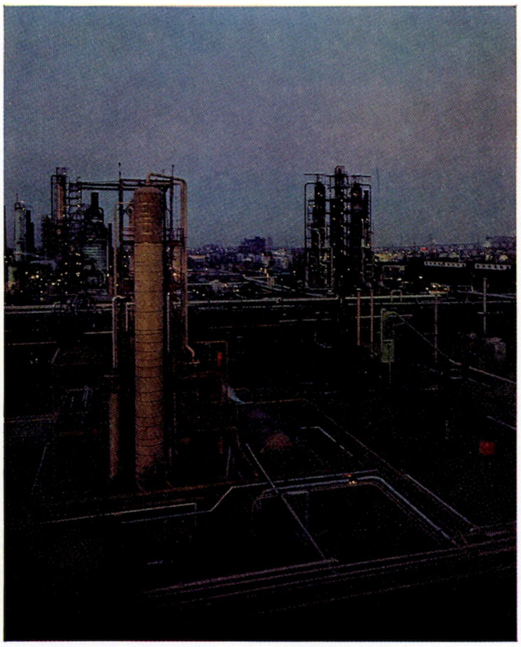
D'Arazien usually shoots his multiple-exposure shots on daylight transparency films. This accentuates the warm yellow light of electric lights in the afterdark exposure, making the picture even more colorful. You can get very unusual effects by using a color filter when you shoot the daylight exposure [see Variation No. 3 of the lime-kiln pictures on the facing page], or by wrapping a small piece of transparent colored gelatin or acetate around your flashbulbs. The possible variations are limited only by your own imagination.

It's usually necessary to *underexpose each shot* when you are putting more than one exposure on the same sheet of film. Otherwise the total effect will be too washed out because the film will get too much exposure overall. D'Arazien has found that cutting back his exposure about 3/4 stop is a good rule of thumb when exposing color film just after the sun goes down. However, the lighting and weather conditions of a particular day, the total number of exposures you make, and the effect you want are all important. You may need to reduce exposure more or less, depending on these factors. This is best determined by experience with your own equipment and materials.

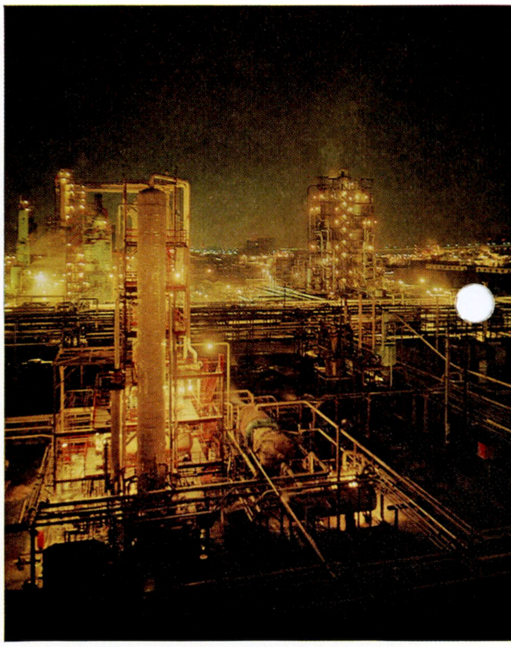
When you make a multiple exposure, your camera must be placed on a tripod or other firm support and *not moved* until final exposure is complete. Use a cable release to reduce further the possibility of jarring the camera. Focus carefully and set your lens aperture for your first [daylight] shot. It usually shouldn't be necessary for you to touch these controls again. For your afterdark exposures, your time or bulb setting may be necessary. [Review the methods of making time exposures in the outdoor lighting lesson.]



1 The scene in daylight: Here's what d'Arazien's subject, an oil refinery, looked like in bright sunlight late in the afternoon, before he shot. The subject is tremendously complex, and this lighting makes it look even more so.



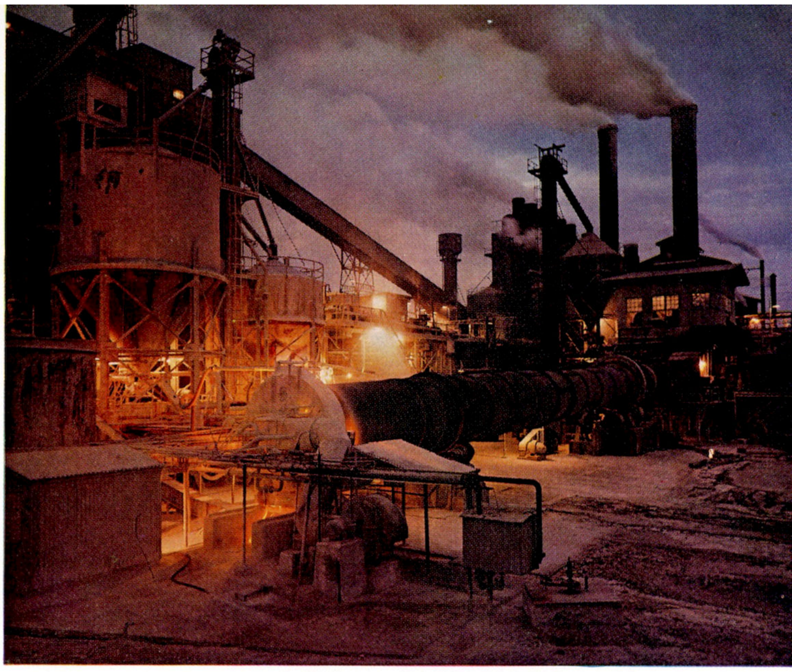
2 First exposure: The photographer waited until the sun went down, then exposed for 1/2 second at $f/8$–a 3/4-stop underexposure. [*See text for explanation.*] A twilight blue fills the sky and some light still falls on the towers. Lights sparkle in the distance.

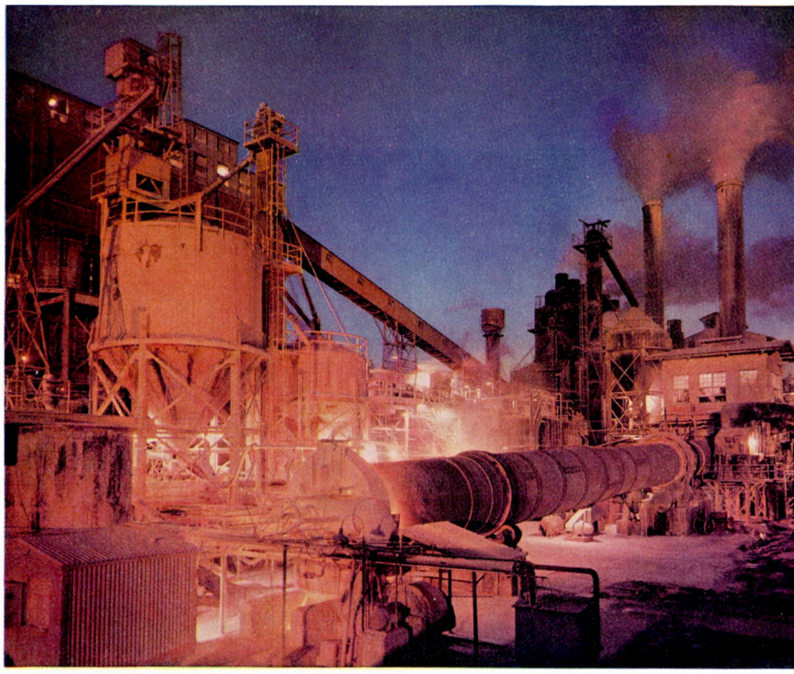


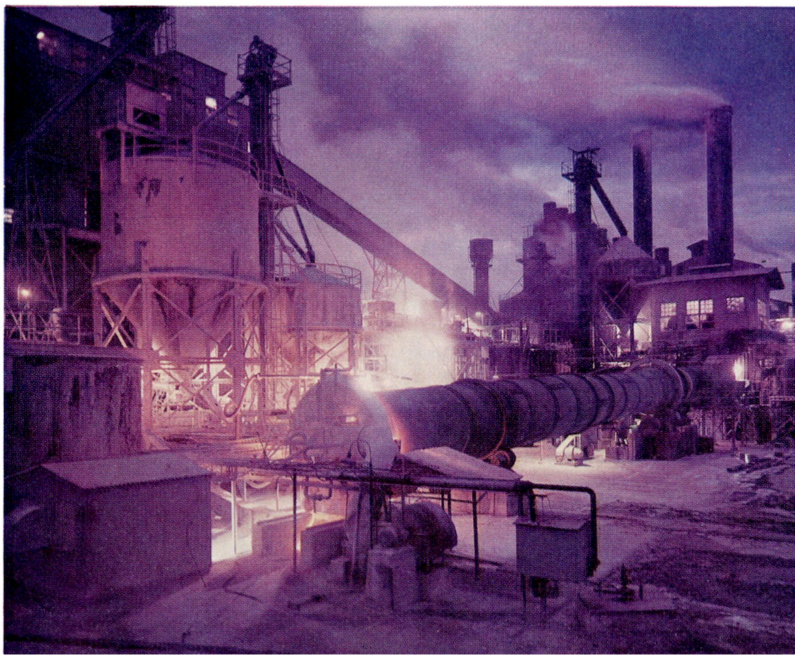
3 Second exposure: Without moving his camera or changing the film, d'Arazien waited until the sky grew dark and more lights were turned on. Then he made a second exposure for 80 seconds. This is what he would have gotten if he had put in a new sheet of film for the night exposure only.

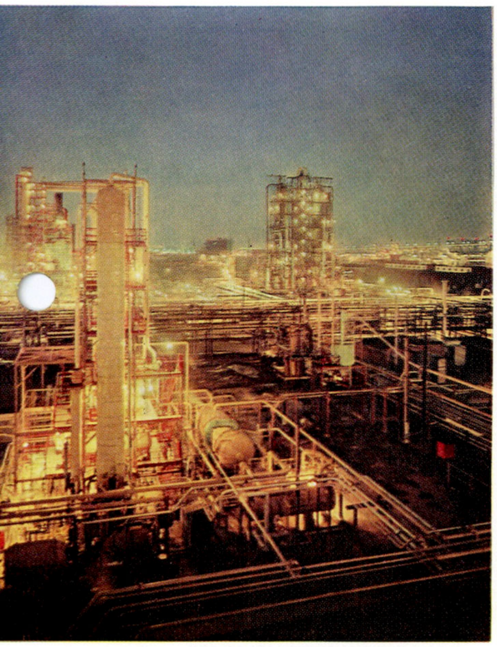
Adding flash and a filter to multiple-exposure pictures

Variation No. 1: Arthur d'Arazien first found a camera position that would give him a good composition of this paper mill's lime kiln, with the long pipe leading into the picture and tying the two groups of structures together. He made one exposure by daylight, for 1/10 second at *f*/19. This recorded the buildings, the drifting smoke, and the wintry bluish-gray sky in full detail. Then he put a second exposure on the same sheet of film, this time at night to record the glow of lighted windows and the glare of the lime kiln's furnace. During this second [two-minute] exposure he also fired five flashbulbs placed behind the pipe to outline it more clearly and to throw extra light onto the structure at left. He wrapped a small piece of amber-colored gelatin around each bulb so that it would throw a warmer light for more dramatic color contrast with the cool color of the sky.
Variation No. 2: This is similar to the first picture, but was made on a different day. The daylight exposure recorded clear blue sky, and the smoke is drifting to the right instead of the left. Again, d'Arazien waited until after dark, and then made a time exposure during which he fired off five flashbulbs wrapped in amber gelatin. By shooting under different weather conditions, as well as by choosing different times of day, you have a further control over the effect you get.
Variation No. 3: For this interesting effect the photographer made his daylight shot with a CC30B [blue] filter over the lens, which gave an overall bluish cast. He waited until night and then superimposed an afterdark time exposure on the same sheet of film, this time not using a filter. He fired five *white* flashbulbs during the time exposure.
[Courtesy The Champion Paper and Fibre Co.]









4 The final result: This is what he actually got—a picture that combines the blue twilight sky with the warm yellows of the lights. It has more color and sparkle than either exposure alone could give—and is much better than the daylight picture.
[Photographed especially for this lesson by Arthur d'Arazien; courtesy Humble Oil and Refining Co.]

Photographing interiors

When you photograph a plant or office interior, sometimes all the difficulties of industrial photography seem to be concentrated within that one area. Desks, machines, lights, and aisles are arranged for efficiency and economy–not for aesthetic photography. But, whether the area is light or dark, cluttered or clean, this is where industry earns its living. You will have to maneuver your camera and add lights to make the location look interesting and attractive.

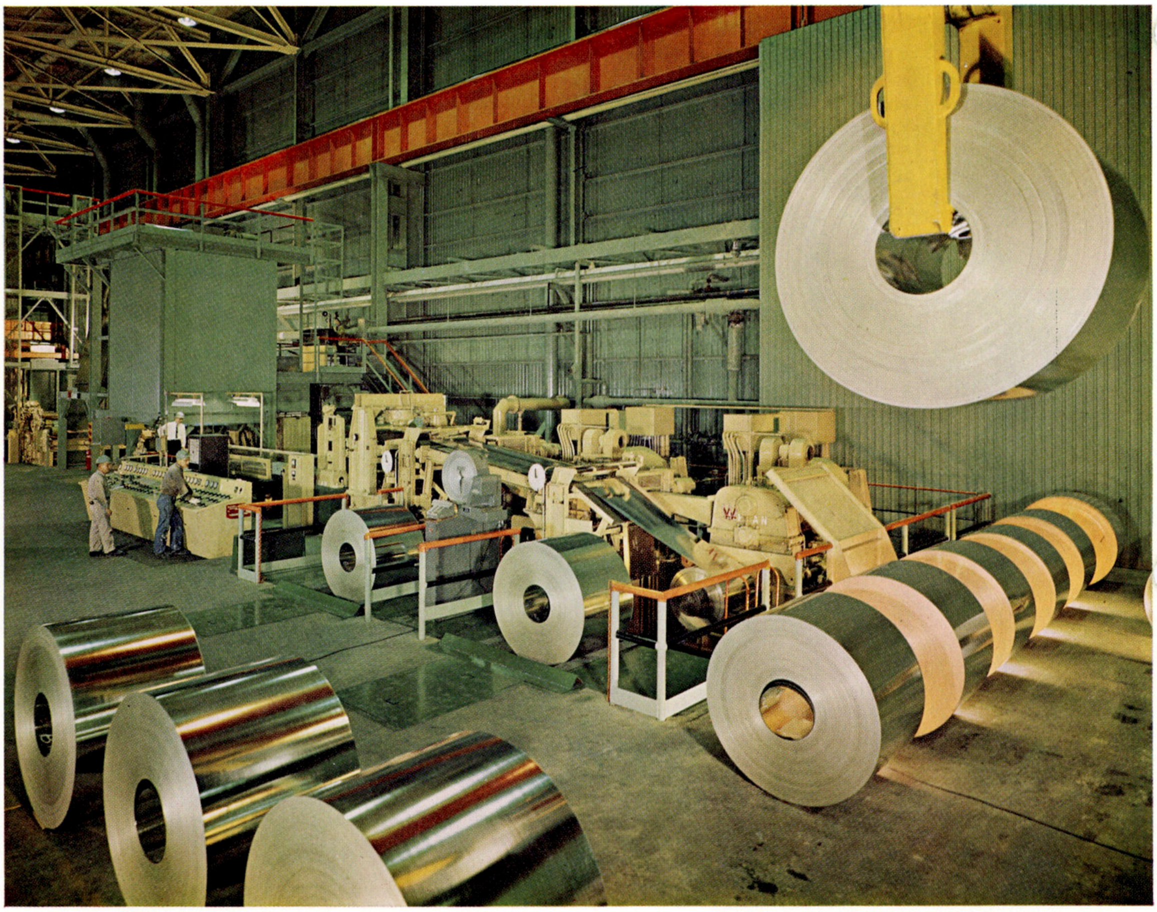
A preshooting tour should give you a good idea of the working conditions within the area of your assignment. It will reveal what shooting angles are possible and what lighting equipment you need to take the picture the client wants. If necessary, you should arrange for the shifting of movable equipment into a better spot for the composition or lighting you intend to employ.

A well-lighted scene means one that has *enough* light *correctly distributed.* [Backgrounds that are too brightly lit diminish the importance of the machine or process you are picturing, unless you want to bring it out in silhouette.] Fortunately, most shops and offices today have sufficient electrical outlets to allow you to hook up numerous lights, so you can have illumination where you need it. A junction box is used by d'Arazien to receive and control the yards and yards of extension cords going to his many lights. Its construction is described in detail in your Technical Manual.

Don't be stingy with light, but don't overdo it. Use just the amount necessary for the scene. Some factory interiors should have their dusty dimensions merely suggested, with bright light added to accent important details. On the other hand, good working light should be shown throughout an office in a photograph.

Sometimes your photograph will call for a realistic interpretation of spontaneous action or mood. Then shooting with available light will provide the naturalism that flash or floods might wipe out. Today's very fast films [both black and white and color] give you great freedom in photographing under normal room lighting conditions. Fast lenses and time exposure with your camera on a tripod let you make natural pictures even when the light is very dim. Stop down to increase depth of field, and increase exposure time as necessary.

If the interior includes strong daylight coming through windows or doors, use a daylight-type film for color and blue bulbs or electronic flash if extra light is needed. Before you decide to bounce your



Multiple flash: D'Arazien used 15 flashbulbs to supply the varied lighting he wanted for this picture of rolls of tin in a finishing room. Some of the flashbulbs were placed between the rolls to separate them; others were placed out of camera range at left to make the sides shine with bright highlights. He located two lights behind the tower: one to make it stand out strongly from the background, the other to throw light on the most distant details in the room. Of course, you may not always need so many lights, but the placement is typical of how you might light a large interior. Use frontlighting or sidelighting to brighten objects and add highlights, and place lights behind objects to separate them from each other or the background.
[Courtesy National Steel Corp.]

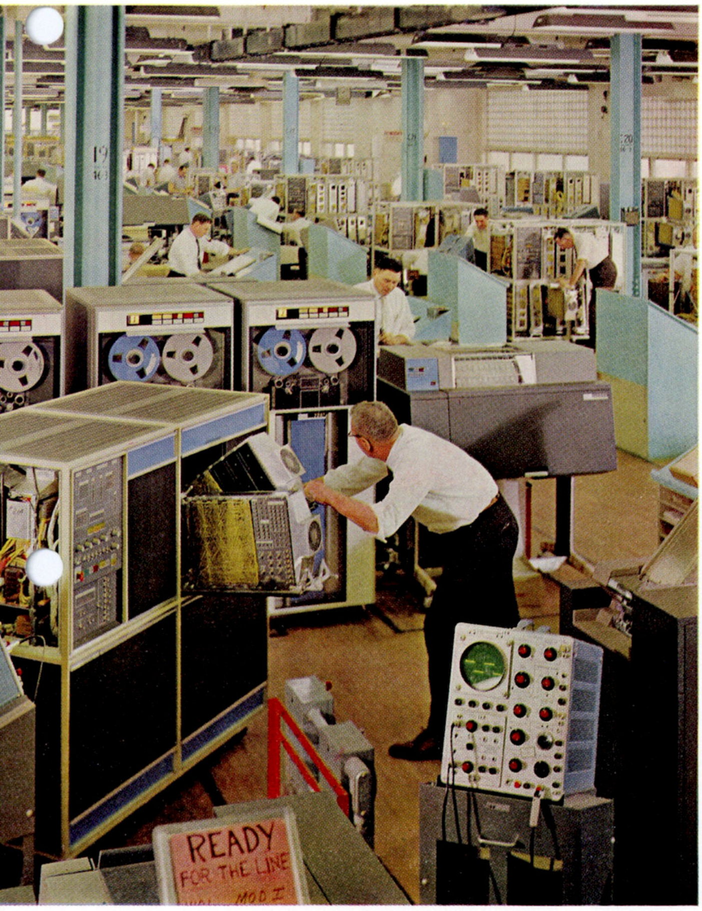
flash or flood from walls or ceilings, check their color. Don't use bouncelight if it reflects a distasteful color on the faces of people within the picture area. All lighting is an integral part of composition because of the emphasis it gives or denies to important planes or lines within the picture.

Composition can be limited by the confining walls of the room or the location of immovable machinery. But it is not always necessary to photograph from eye level. A higher camera location atop a desk or stairway landing sometimes reveals a pictorial pattern of objects. Wherever you shoot from, avoid posts or pillars that split your picture down the middle, long aisles that carry the viewer's eye out of the picture, and strong lines of direction that pull away from the point of your story. Usually it is not necessary to give every part and corner of the interior equal importance. Use camera angles, depth of field, and lighting to focus attention on the action or center of interest.

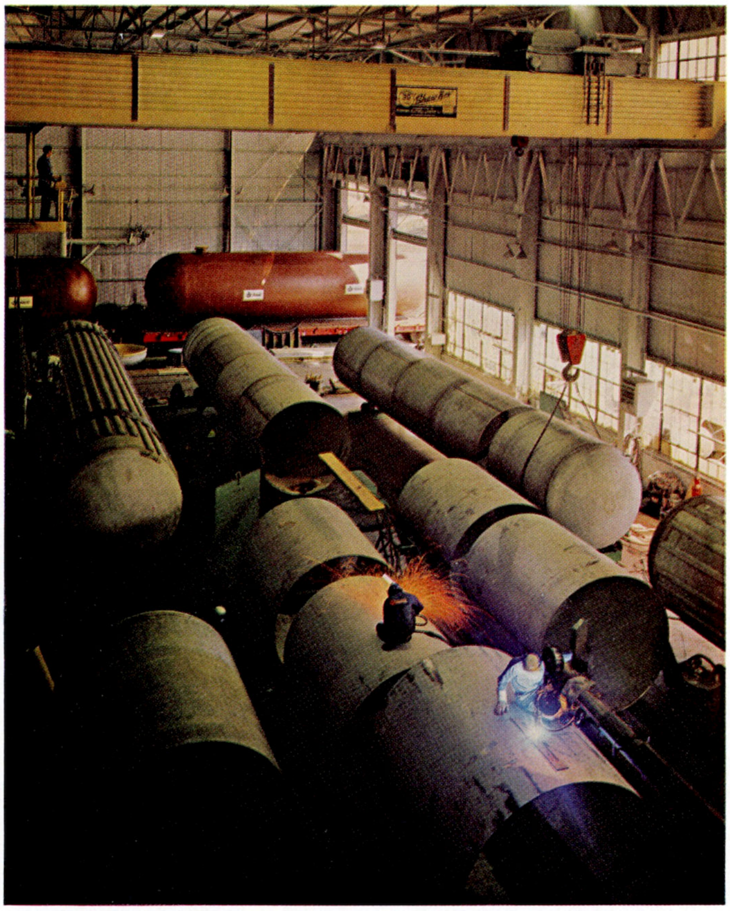
For interiors, d'Arazien uses an 8x10 view camera whenever possible and carries a full set of wide-angle, medium, and long lenses on all jobs. Thus he is ready to include most of the interior or only a part of it, no matter how limited his choice of camera position.

As for the rest of his equipment for interior industrial assignments, he says, "I do almost all my work with flashbulbs when additional light is needed. With color, I use blue flash. The large electronic-flash units you may need for interiors are heavy and not easy to carry around. Flashbulbs, on the other hand, can provide a powerful light with less weight.

"My supply of bulbs on any job is double the number I estimate I will need. Three stands for lights or reflectors are the fewest I ever take with me. A thousand feet of extension cord lets me place a dozen or more flash units where I want them in big interiors. The amount of black-and-white and color film I carry is also double my estimated usage. The junction box goes along with me on all assignments. Of course, I take my light meter and an assortment of colored gels to enliven the scene if it needs it. If that sounds like a lot of equipment it's because it is planned for big jobs. Don't overload yourself with more than you need. Being very familiar with the potentials of your own camera and lenses, favorite films, and lighting equipment permits you to keep the load to a minimum–if you have studied the assignment beforehand."



Mixed blue flash and daylight: Business computers are being assembled in this large room. The camera looked toward the windows, and blue flashbulbs were fired to give additional illumination that matched the daylight coming from the windows. The foreground was opened and the monotony of squarely aligned shapes was relieved by turning the nearest console at an angle. A total of eight flashbulbs were used on the foreground, and between more distant machines. An *f*/16 stop gave sharp detail from front to back.
[Courtesy IBM]



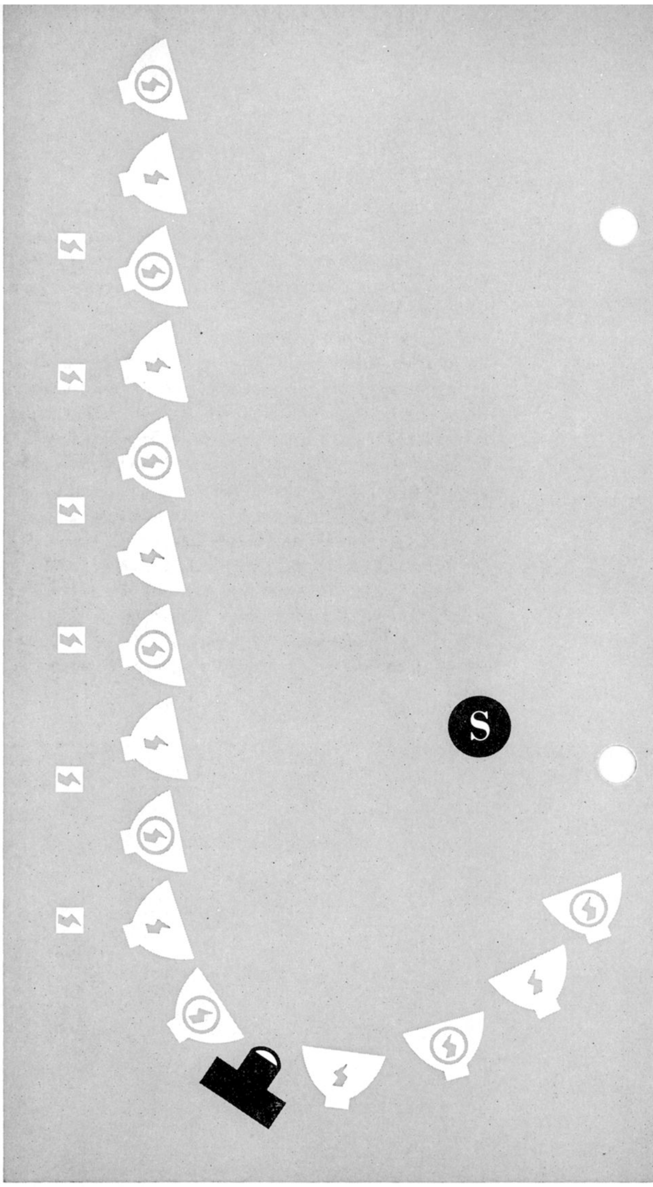
Available light: D'Arazien used no additional lights to record this welding room, where the big containers of tank cars are put together. The composition in depth tells the full story, from welding [in the foreground] through fitting the units together [in the middle ground], to removal of the tanks [in the background]. The interesting colors about the two workmen were created by having one just lighting his torch and the other using a hotter torch to weld the tank. The colors guide our eye back to the plank, which leads right into the welded tank behind it and on to the red-brown tank and the light of the open doorway. Daylight color film was exposed for 1/2 second at *f*/11.
[Courtesy American Machine & Foundry Co.]

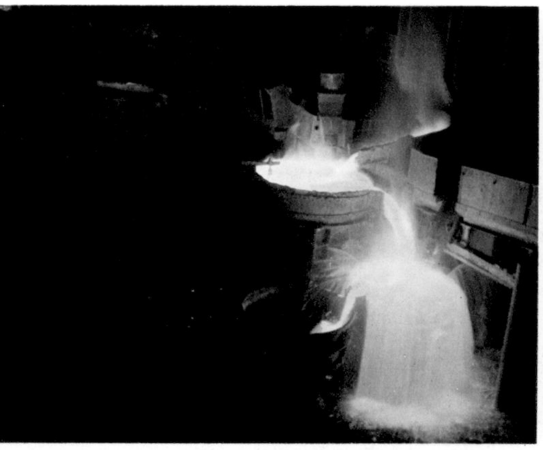
How d'Arazien photographs a large interior

One of the most difficult types of interiors to photograph is the very large warehouse, mill,shop, or factory with a high ceiling and long vista. The available light usually is minimum, and age, fumes, and smoke may have darkened the paint of the interior to intensify the gloom. Despite these unattractive features, important work may go on here and you may be asked to photograph it.

In your industrial interior shots you are only incidentally concerned with revealing the details of the structure. Your purpose is to show the use of the interior–its reason for being. Look for the things that will help you do so. For example, you might throw light on a strong beam to frame action beneath. Apply floods or flash to bring out the story-telling features of the scene. Backlighting can dramatize steam or smoke. Flashbulbs located behind a piece of machinery can separate it from the background, or a spot can add sparkling accents of light to important objects.

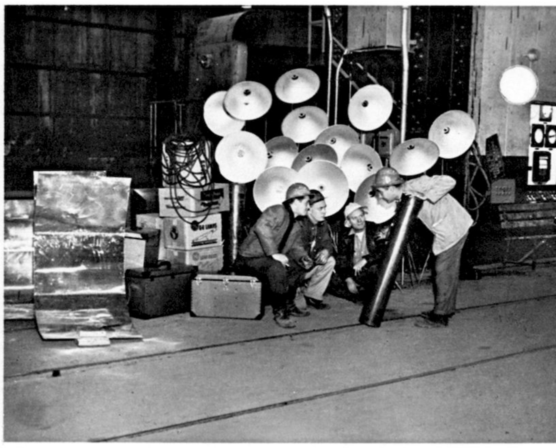
Finding the right location for your camera requires exploring. The bigger the interior, the more apt it is to have ladders and elevated walkways. From these you may be able to find a good high-angle view that shows the successive steps of a process that would be hidden behind each other when seen from floor level. Balconies, traveling cranes, lift trucks with pallets, and specially constructed platforms all have been used by industrial photographers to get a good camera angle. [But be sure to check with the plant safety engineer before climbing up to high places.] Sometimes workers, dollies, carts, or piles of products can be arranged to make the picture better. To see how even an enormous interior can be lighted effectively, study the accompanying pictures and diagram. They show in detail how Arthur d'Arazien created a spectacular picture of a giant steel mill.



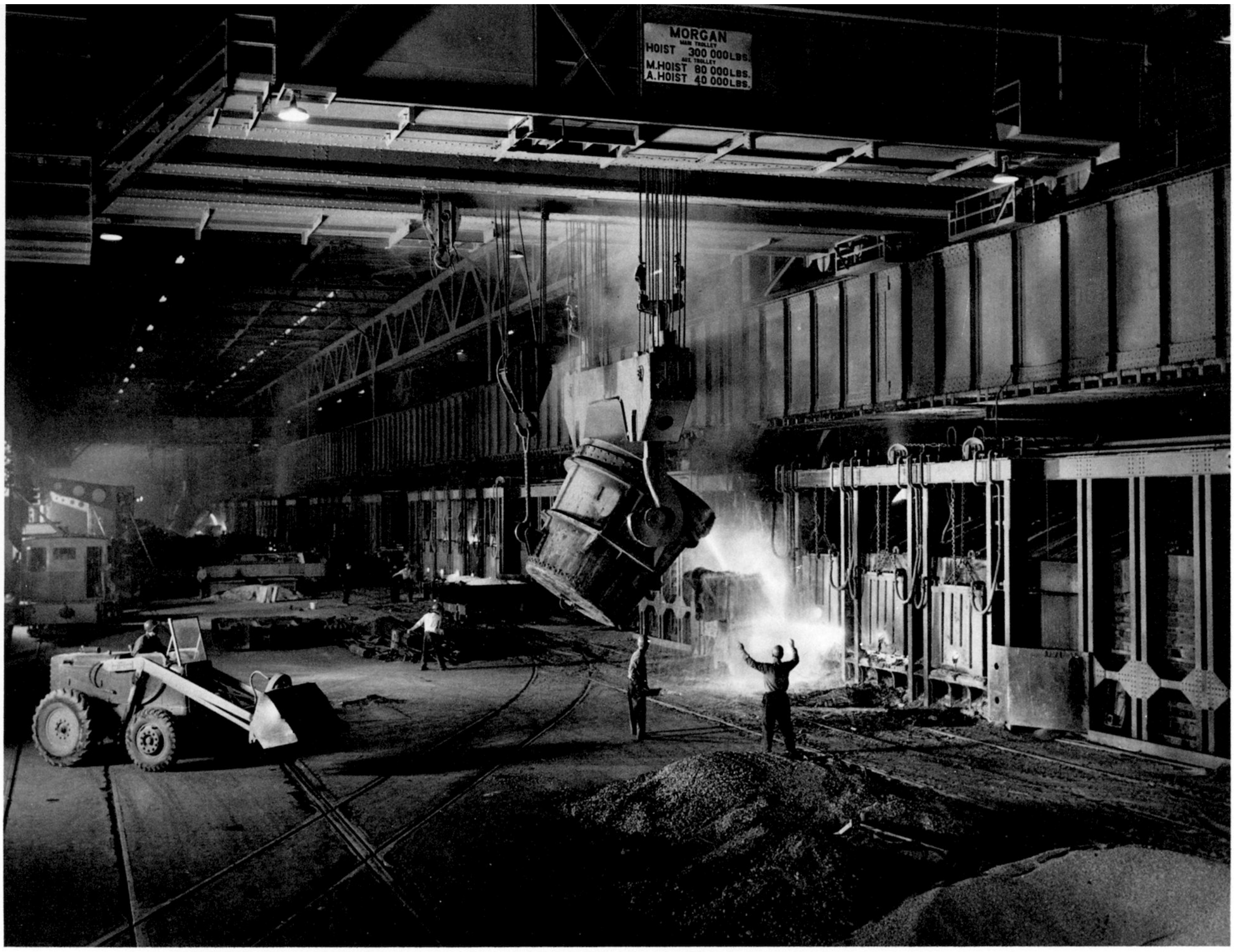


1 The problems: Huge area and excessive contrast are the problems here. This shot, taken by available light, shows the interior of a steel mill d'Arazien was assigned to photograph. A furnace was being tapped, and the view reveals the harsh contrast between the white-hot metal and the surrounding gloom. A great deal of artificial light must be added to lower the contrast and illuminate the interior adequately.

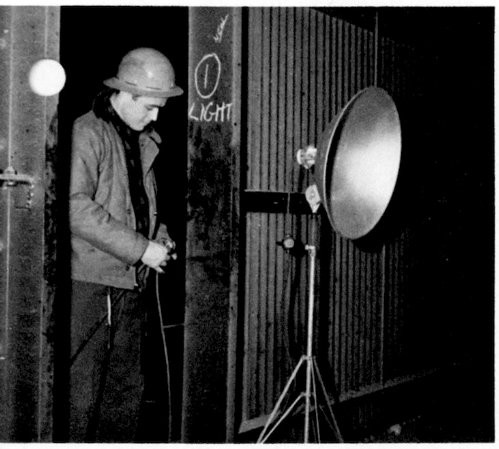
2 Research and planning: D'Arazien [shown here gesturing] walked, crawled, or climbed over every catwalk, ladder, and platform in the huge furnace room to find his shooting position. A plant representative explained the practical importance of each view and the action in it. D'Arazien decided to have a special platform constructed to obtain the vantage point he wanted, to show the "charging" operation, which he decided would make the best picture.



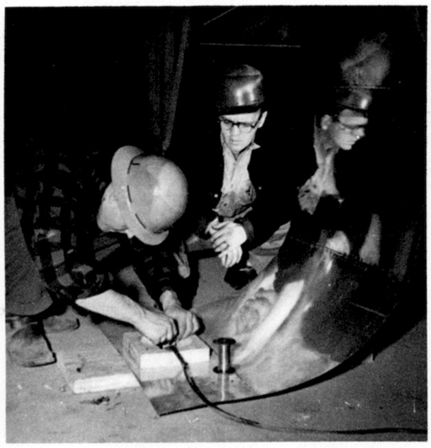
3 Men and equipment: Here the photographer explains his lighting plans to his assistant, the chief electrician, and the supervisor of the thirty plant employees who worked with him. Near them are some, but not all, of the metal reflector sheets, flood reflectors, cartons of flashbulbs, cable, and other equipment used in this operation.



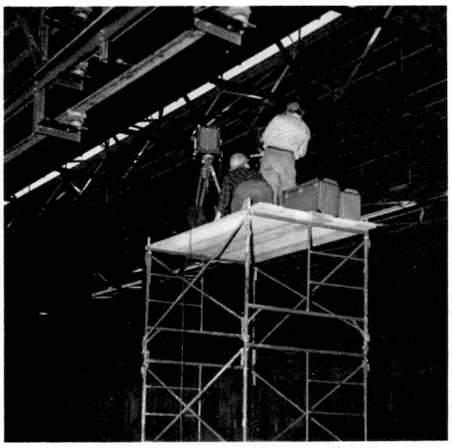
7 Dramatic finale: This is a black-and-white version of the picture d'Arazien also shot in color–an impressive wide-angle view expressing the size, power, and drama of a steel mill. To see where he located his flash powder and fifteen flash units, examine the accompanying diagram. His basic strategy was to place flash powder and flashbulbs in alternating positions along the wall [not visible] at left to light the facing furnaces, and raise the level of illumination overall. Then he used other flash units to accent important details throughout the picture. For example, he threw extra illumination on the huge overhead beam to make it stand out strongly. The molten steel pouring from the giant bucket still is the brightest part of the picture. Its strong value contrast with surrounding darker tones helps pull our eyes to this area–the picture's center of interest. [Courtesy Jones & Laughlin Steel Corp.]



4 Placing a flash unit: An assistant prepares connections for one of the fifteen flash units used by d'Arazien. He marked the position for each with chalk on the floor or on nearby posts. Four flashbulbs were used in each unit, sixty in all.



5 Arranging flash powder: In six locations flash powder [a highly inflammable material that burns with intense light] supplied illumination more powerful than any bulb could give. This extra-powerful light was needed because of the slow color film d'Arazien was using. Powder was placed in the wooden blocks, whose covers could be removed from a distance by long cords just before firing. [Flash powder is a dangerous material and should be handled only by experienced people. As a student, do *not* use it.]



6 The camera platform: The platform was constructed by plant carpenters and moved to the precise spot desired for the photograph. Preliminary arrangements took several days–selecting shooting location, instructing assistants, marking for lights, constructing the tower, scheduling plant operations, etc. Six pictures were taken on two cameras within four minutes–the time it took to charge the furnace.

Photographing products and machines

Photographing buildings inside and out is only one aspect of industrial photography. Another important type of assignment is shooting products, machines, and "hardware" in general. Many of these products and machines may not look exciting or photogenic at first glance. And therein lies the challenge. It's up to you to use your imagination and technical skills to make a good picture from unpromising materials. You must add the unique ingredient of your own seeing to create a photograph that makes people look and that tells the required story.

For example, suppose you're assigned to photograph a new fabric. Before you can do an effective job you need to know what qualities of the fabric you should emphasize. Do you want to play up its beauty? Then you might arrange it in graceful folds and skim a spotlight across its surface to create glimmering texture. Do you want to show that it's waterproof? In that case you might photograph it by electronic flash to freeze droplets of water as they bounce off the cloth. Or perhaps the point of your picture should be to show the basic materials from which the product is made. In that case you might include vials of chemicals and a heap of wood chips along with a bolt of the material.

Arranging your subject

Composition is one of your best aids in photographing industrial objects, as we will demonstrate on this and following pages. Use the principles of balance, arrangement, overlapping, lines of direction, value contrast, and repetition of shapes to create a pleasing, orderly picture. Use composition to point up the aspects of the subject you want to emphasize. Get your message across clearly and fast.

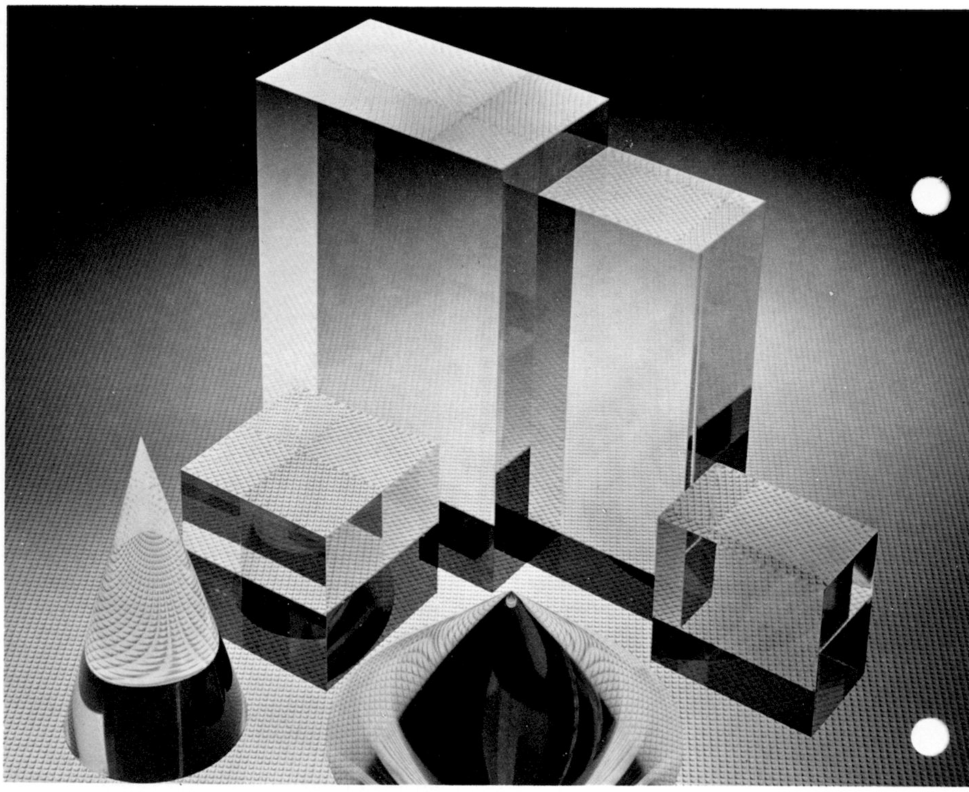
If you're photographing small objects and machinery, you may be able to bring them into your studio or a room you use as a temporary studio. Then you can make a still-life setup with full control over lighting, background, and arrangement. However, some subjects cannot be moved or rearranged to suit your purpose. They may be too large, or part of a production sequence that can't be interrupted for picture-taking [an automobile assembly line, for example]. Then you'll have to rely on camera angle, choice of lens, lighting, and controlled depth of field to get the effect you want.

Lighting your subject

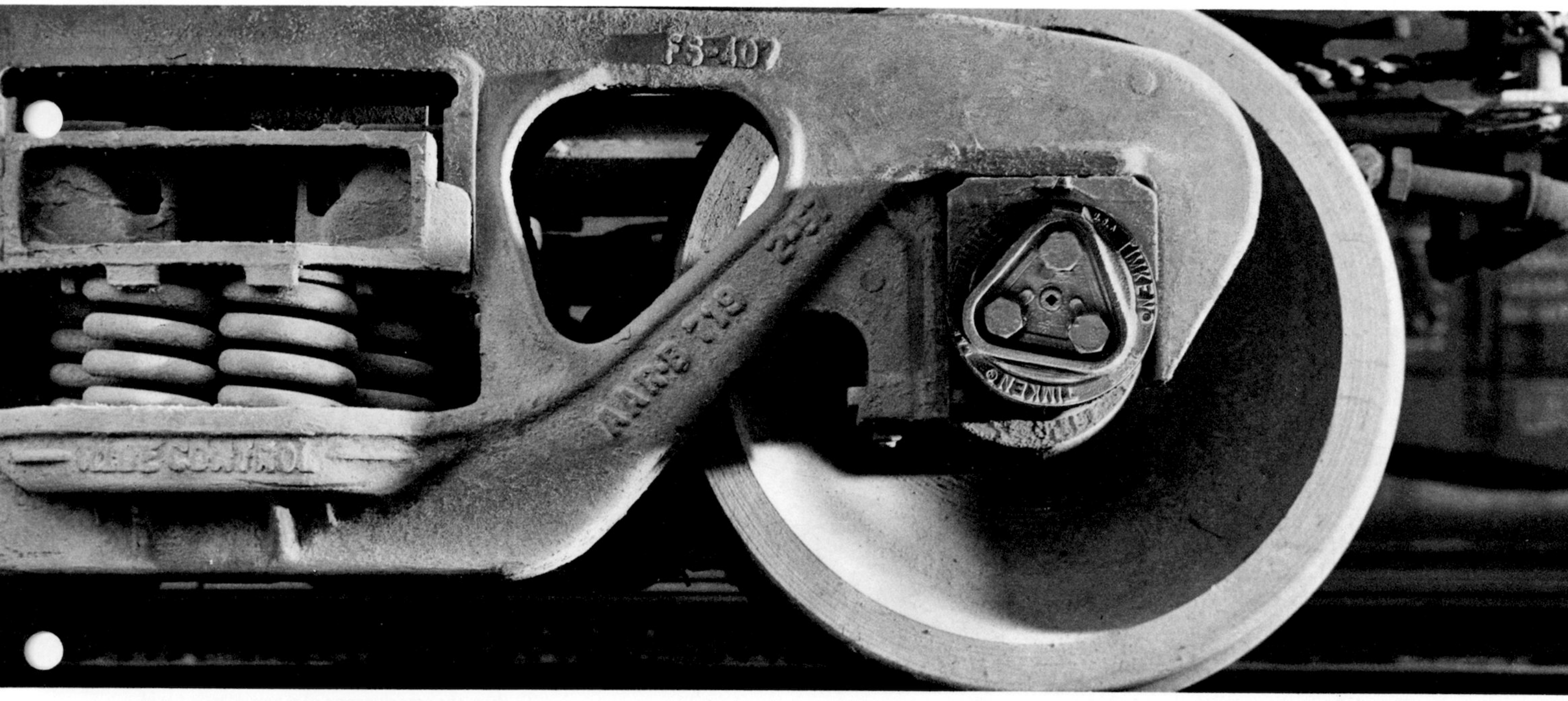
A basic decision you have to make is whether to light your subject flat or to emphasize form and texture. With complex machinery or parts, flat, even frontlighting may be your best choice because it avoids the confusing shadows that directional lighting casts.

With some subjects, you may want strongly directional light. Use 45-degree or 90-degree sidelighting, or crosslighting, to reveal form and emphasize texture. Remember to watch the shadows and arrange them so they help tie your composition together. Add a spotlight or two for sparkling highlights or to draw attention to key details or the center of interest in the picture. Floods or flash placed *behind* your subjects and pointed at the background can make them stand out clearly. D'Arazien often uses this method. If the subject has an interesting shape, backlighting for a silhouette or semisilhouette effect can be good. On the other hand, with some subjects it may be necessary to keep all light off the background so as not to draw attention away from the center of interest.

As a general rule, keep your lighting ratio fairly low by using a fill-in light or reflector fill. This is especially important if you're shooting color-transparency film, or if your picture is intended for inexpensive reproduction. Avoid blank, overexposed highlights and black, unrelieved shadows, except as special effects. Unless your client wishes otherwise, deliver a clear, well-lighted picture with normal contrast.

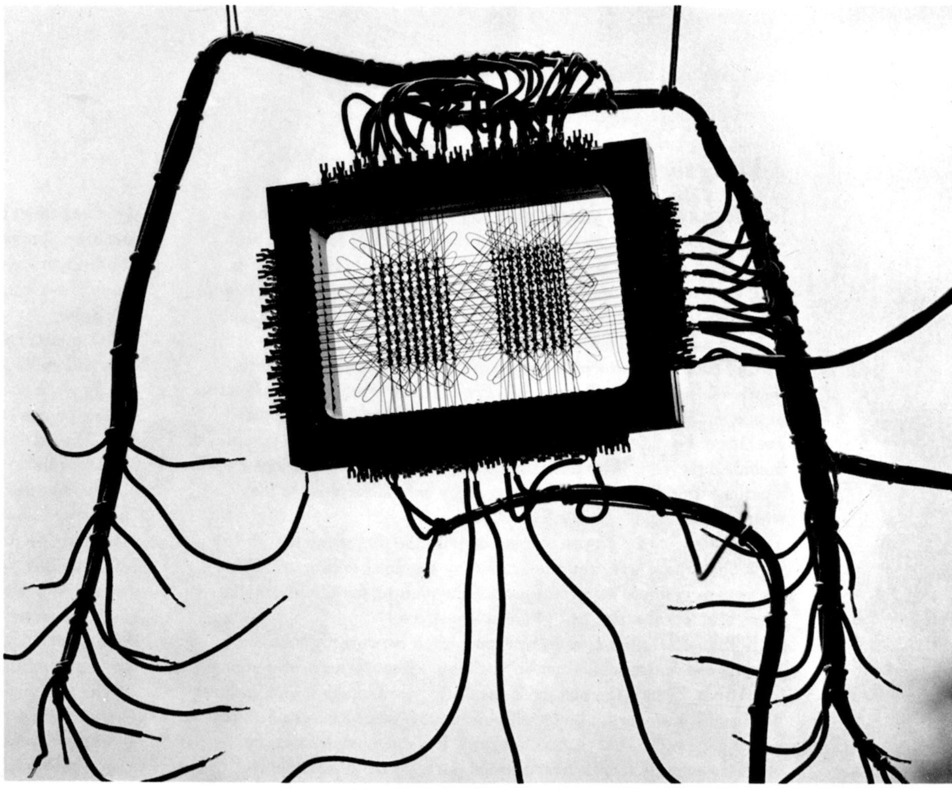


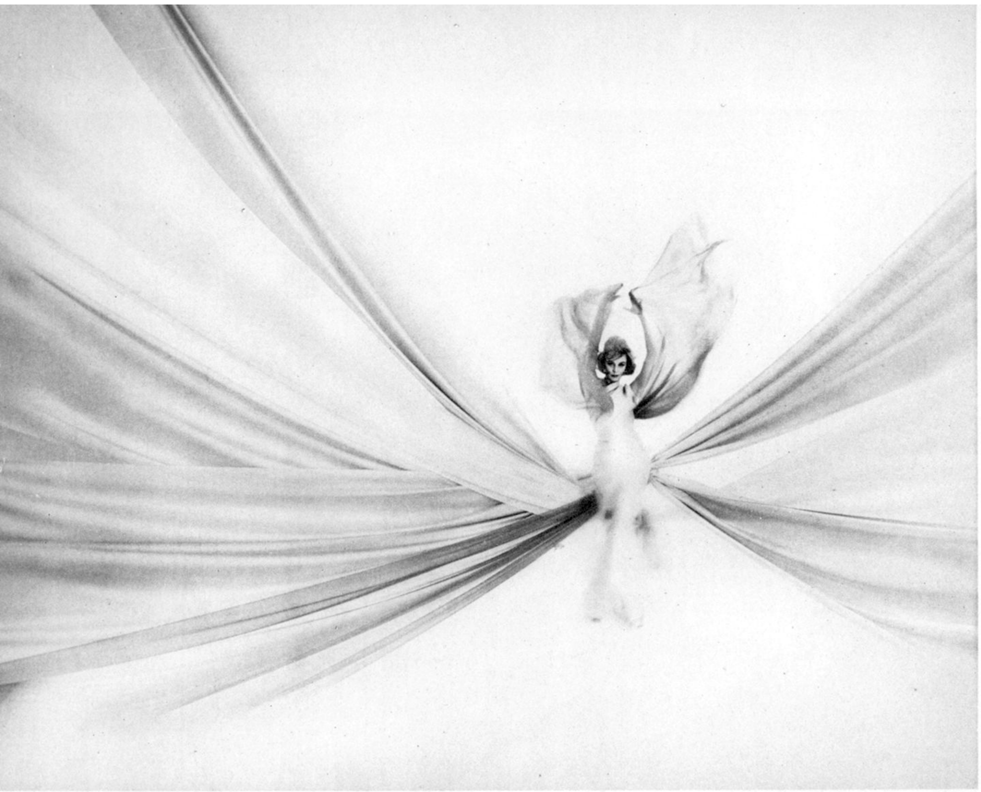
Arrangement and lighting: How would you photograph blocks of transparent plastic to make an interesting booklet-cover and trade-calendar illustration? Arthur d'Arazien solved the problem simply and with imagination. He arranged various-sized cubes and cones of the plastic on a sheet of the same plastic that was etched in a waffle-shaped pattern. Then he placed a single spotlight *under* the setup. This unusual lighting emphasized the planes and angles of the objects and threw an overall pattern on them. The black areas are the result of the special refractive qualities of the plastic.
[Courtesy Rohm & Haas Co.]



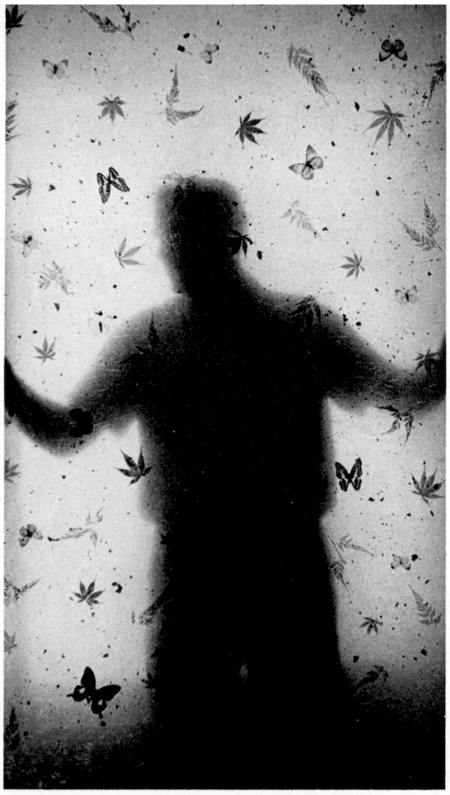
Dramatic close-up: Arthur d'Arazien selected this photograph as an example of the creative work being done by some plant photographers. "By moving in close and cropping the picture to an unusual long horizontal shape, the photographer emphasized the importance of a railroad car bearing," d'Arazien says. The lighting skims in from the side, defining the company name on the bearing and giving a massive, sculptural quality to the subject. Motion is suggested by the off-center placement of the wheel. The photograph, by William Richards, was used by the client in a trade advertisement, and is a good example of the kind of problem a plant photographer may sometimes be required to solve.
[Courtesy The Timken Roller Bearing Co.]

Silhouette: To show the intricate, spidery construction of a data-processing-machine component, d'Arazien hung it from a venetian blind in an office window and photographed it in silhouette against the sky. He deliberately underexposed to darken the object and build up value contrast between it and the sky.
[Courtesy IBM]





This striking photograph was shot for a story on silk in a company publication. The photographer, Henry Haberman, wanted a horizontal picture that expressed the beauty of the fabric. His elegant model becomes a compelling center of interest, but the sweeping curves of fabric are so large and strong in design that we are in no danger of losing the point of the picture. The active pose, the floating scarf, and the soft, high-key lighting all suggest lightness, grace, and femininity –attributes of silk the photographer wanted to symbolize. [Courtesy American Cyanamid Co.]



To show the translucency of a new plastic panel material, photographer Duane Michals shot through a sheet of the plastic with a man standing behind it. Backlighting silhouettes the figure, which is recorded as a ghostly shadow. The sharply rendered leaves and butterflies on the panel create an overall pattern. There's no doubt that this is a product picture–but adding the person makes it lively and interesting, and demonstrates an important quality of the product. [Courtesy American Cyanamid Co.]

Products and machines [*continued*]

Adding the human element

Including a person in your picture can do three important things –add human interest, show the use of the product or machine, and give an indication of scale. Of course, not all "hardware" pictures need a person in them. But putting in the human element often is a good way to get your story across clearly and make the photograph more appealing and active.

Any product or machine can be interesting if you bring out its relationship to human beings. Always consider what it means in terms of people. Show the product being used, or the machine in actual operation. For example, if the product is gloves or luggage, you might include a traveler. With a thermometer or a stethoscope, a doctor and a patient would be a logical choice. A toy calls for a child to play with it.

Of course, as a rule you would compose the picture so that the person is subordinate and the product or machine dominates. Place the person in a less important part of the picture, make him smaller, focus him less sharply, or light him less strongly.

In industrial photography you may often be working with nonprofessional models–men in the shop, office workers, or company executives. Even if the picture is carefully posed, make it look natural. Avoid stiff, awkward, highly self-conscious poses. Often it's best just to let the person do what comes naturally. For example, let a crane operator actually handle his controls, put a typist to work typing, or show a chemist making a laboratory test. If the person needs a little coaching, it may be a good idea to show him how you want him to stand. Then have him rehearse what you want him to do before you shoot. Have him lean a little toward the machine, and *look at what he's doing.*

"Common courtesy and a regard for the people you're working with will make your job much easier," d'Arazien emphasizes. Know clearly what you want to do and you usually won't have any difficulty getting people to cooperate. Most will be pleased and flattered to take part. They may be camera shy, but some relaxed conversation and a few preliminary warm-up shots can help solve this problem. It helps if you explain the purpose of your picture. Keep your models from "mugging"–looking directly into the camera. Some people will constantly do this if you don't warn them beforehand. Mugging can ruin a picture you've put a lot of time and money into. Get your models interested in what they're doing and they may soon forget about the camera. And be careful not to make excessive demands on their time. They have their regular jobs to do, and your photography may be upsetting normal business routine.

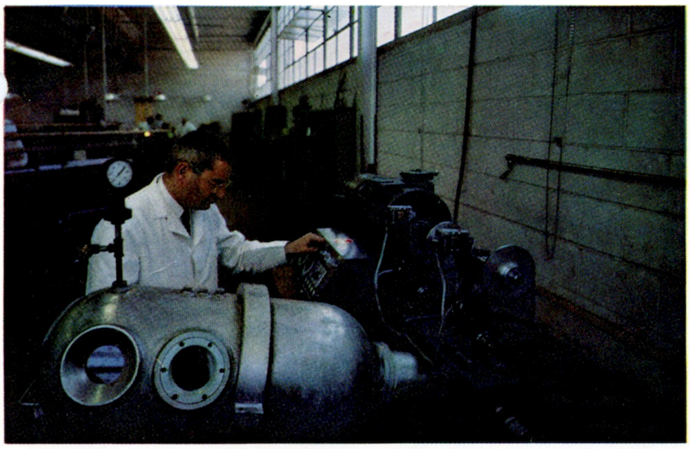
The two pictures above are examples of work done by free-lance photographers for an industrial client. They demonstrate clearly how adding the human element can strengthen the interest and impact of your photographs.

Putting color to work

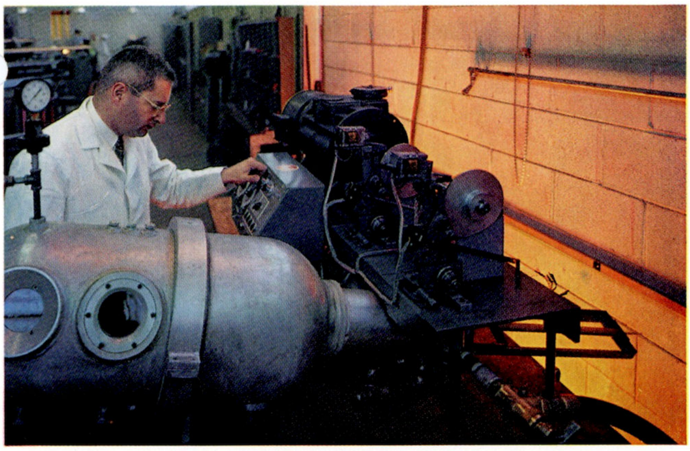
Color provides another way to get excitement into your pictures of products and machinery. In the two photographs at right, d'Arazien used the colors already existing in the product. By arranging them in rhythmic patterns he was able to make his pictures strong and vivid.

If your subject lacks color, sometimes you can make up for this deficiency by adding a color prop or background. It may even be possible to paint the subject. [Cans of spray-on paint can be very useful for this purpose.] Of course, don't paint a subject if the result will look faked.

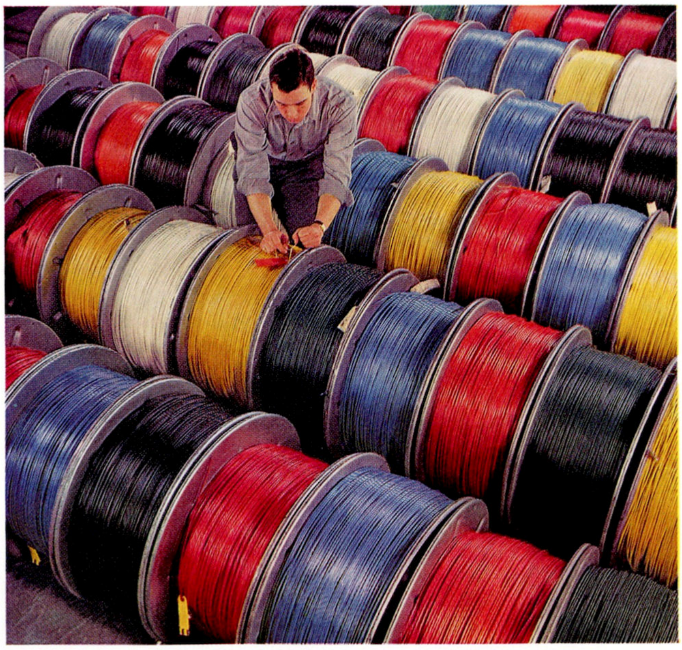
Colored light offers still more possibilities, as we show in the pair of pictures below. For details on d'Arazien's method of "painting" with colored light, see the following pages.



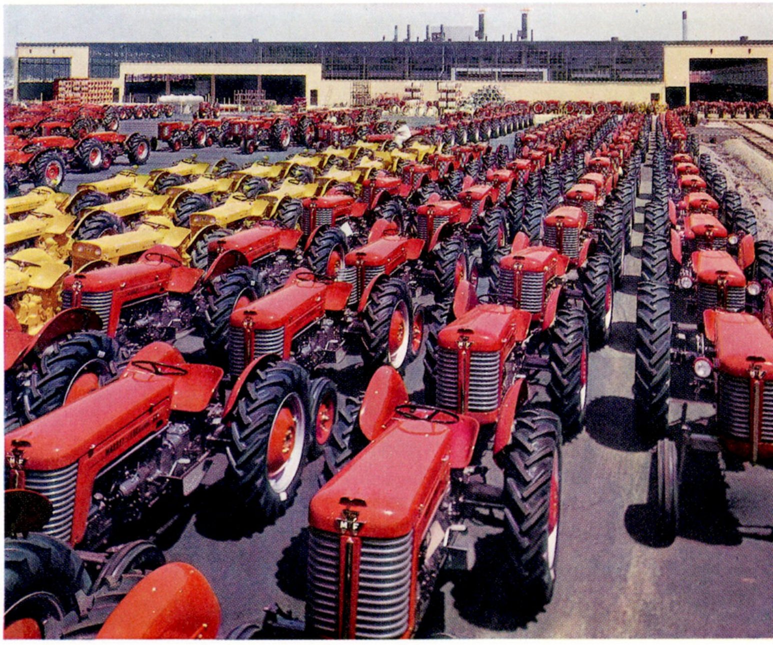
Here a machine and worker are recorded by available light. By including a person, d'Arazien made the picture more interesting than it would have been with the machine alone. But the overall color is dull. See how he solves the problem in the shot below.



The photographer placed an amber floodlight behind the machine and pointed it at the wall. The splash of warm yellow-orange light brightens the picture and makes the machine stand out much more strongly.
[Courtesy American Machine & Foundry Co.]



Bright red, blue, and yellow, mixed with white and dark purple, make an eye-catching combination in this picture of reels of plastic-coated wire awaiting shipment. D'Arazien arranged the reels to give a casual, busy effect, suggesting a large number of special orders. The man attaching a shipping tag gives the picture a center of interest, and tells us that these are finished products, ready for customers. The picture was made on daylight color film with light from seven blue flashbulbs.
[Courtesy The Anaconda Co.]



Strong colors, intensified by the light of the near-noon sun, catch and hold the eye in this picture. D'Arazien used a more formal arrangement here, grouping the tractors by color and photographing them in long diagonal rows. The crisp, clear detail suggests that these are precision-made machines, and the converging lines of perspective dramatize their great number and the productivity of the manufacturer.

How to 'paint' with colored lights

Machines, products, and factories don't always look their best in their natural working state. Most of the time they need some dressing up to arouse and hold the viewer's interest. By using a comparatively simple method–colored lights–you can create effects as subtle or dramatic as the picture requires. On these pages d'Arazien shows you in step-by-step detail exactly how he "paints" with colored lights, using a professional assignment for his demonstration.

D'Arazien's assignment was to make a dramatic color picture of a new ceramic heat-transferring material–Cercor–for a company's annual report. His problem was the color of the material itself. Cercor is a dull off-white.

The photographer's first step was to obtain several samples of Cercor. One of its important features is that it can be easily formed into different shapes. He selected units in a variety of sizes and shapes–tubes, disks, grids, and rings–and arranged them to make an interesting still life. He unified the composition by overlapping the various units, and framed it with a large ring of the material in the foreground.

The material is porous–also an important quality. Light skimming in from the side would emphasize this. D'Arazien decided to use floods and spots, rather than flash, for more precise control over his lighting effects.

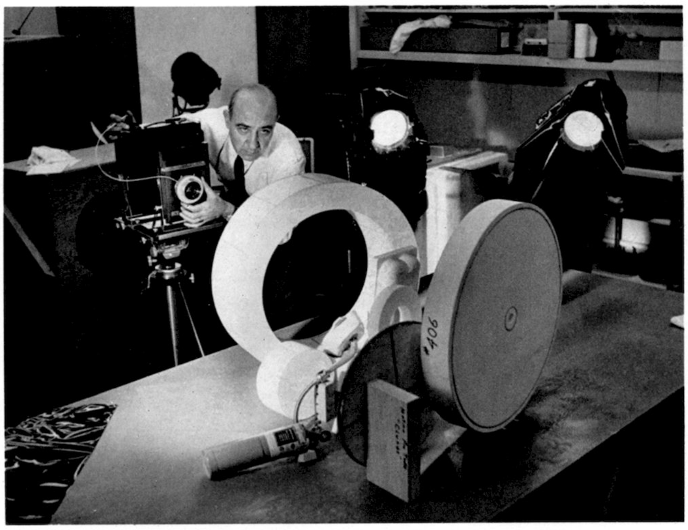
Picture 1 [*facing page*] shows what the still life looked like at the start. It is practically colorless, even though photographed on color film. Obviously color needed to be added. D'Arazien decided to do this in two ways.

First, he would pipe propane gas from small hidden tanks to two of the grids. The gas would seep through the porous material. When ignited, it would heat the grids and make their faces glow warmly, thus showing the heat-resistant qualities of Cercor.

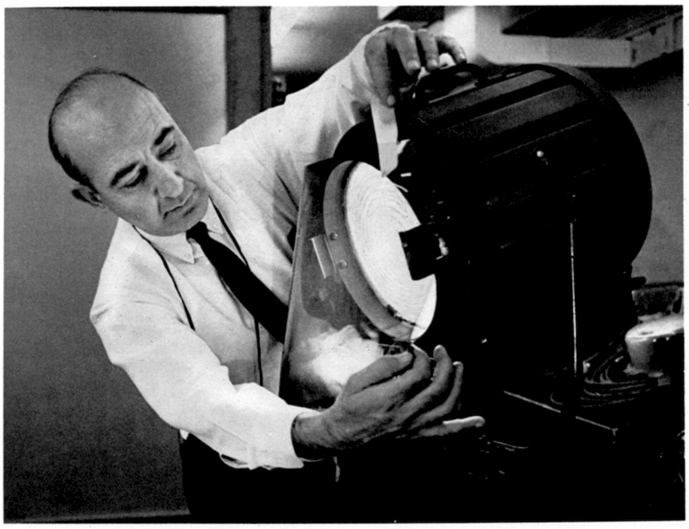
Second, he would add color by placing sheets of transparent colored plastic or gelatin in front of his lights. These sheets are available in a 20x24-inch size and in a great variety of colors. They are commonly known as *gels* and are used in theaters in front of spotlights to obtain color effects. [Gels can be purchased from theatrical supply houses and major electrical suppliers.] You'll find them just as useful for creating mood and adding color accents to interiors and exteriors as they are for still lifes like this one.

As d'Arazien demonstrates, gels can be hung from the top edge of a reflector with a bit of masking tape and can be quickly changed if you want to experiment with different colors. All types [gelatin or plastic] tend to crumble and crack after repeated exposure to the heat of floods or spots. Don't let them touch the bulbs, and don't leave the bulbs burning longer than necessary.

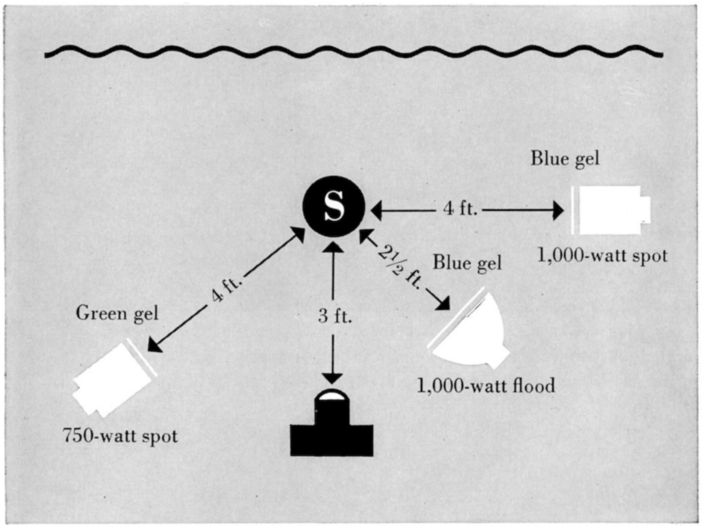
All the color photographs shown here were made on a Type B color-transparency film rated at ASA 25. D'Arazien carefully checked his exposure with a reflected-light meter after each change in lights or gels.



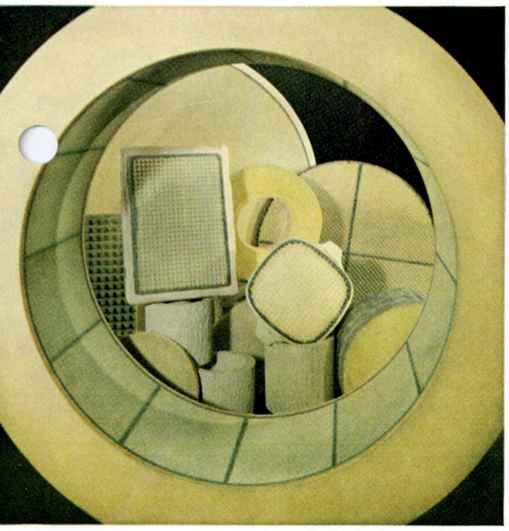
Starting setup: D'Arazien adjusts the lens of his 8x10 view camera in preparation for a shot. The ceramic objects are arranged on a sheet of plywood resting on a pair of wooden horses. Wooden blocks brace the pieces from behind. One of the propane gas bottles can be seen from this angle. The spotlights are not yet arranged to the photographer's satisfaction.



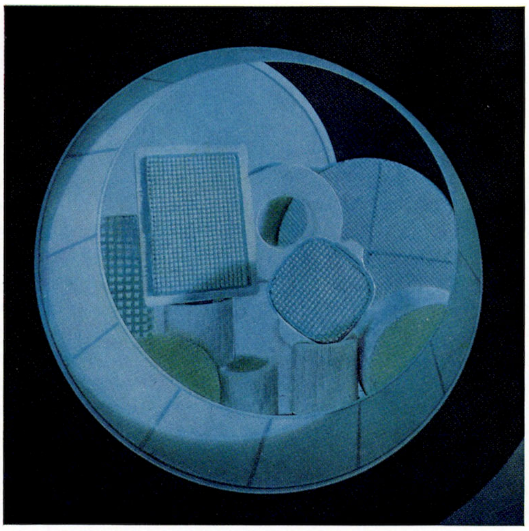
Adding a gel: The photographer tapes a sheet of colored gelatin in front of a large spotlight. To get color effects with a flashbulb, d'Arazien sometimes wraps a small piece of gel around the bulb.



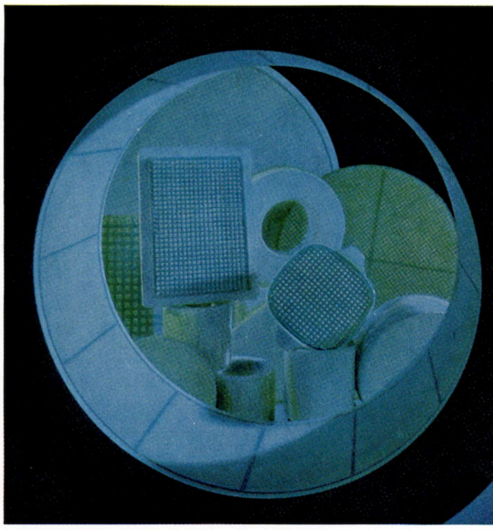
Final setup: This diagram shows the lighting setup for Picture 4 [*facing page*], the lighting arrangement d'Arazien liked best.



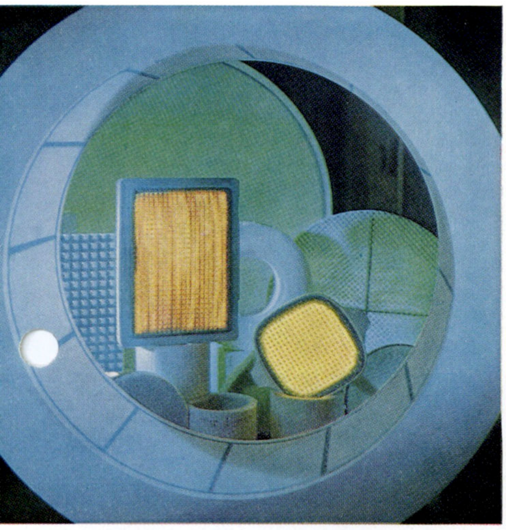
1 "Here's what the objects looked like when photographed in ordinary white light," d'Arazien explains. "The arrangement in depth is interesting. The overlapping shapes form a well-organized composition, and the large ring provides an effective frame for the whole. I used light from a large spot at the right to bring out the texture of the ceramic, while a flood fill near the camera kept the shadows light and pleasant. But the picture needs color."



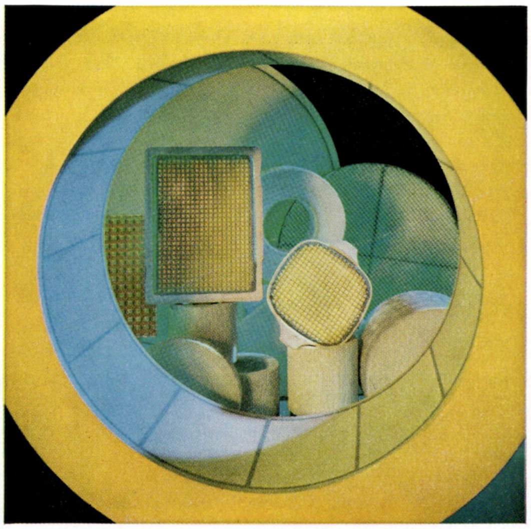
2 "To begin building up the color, I chose the powerful spotlight at right [*see diagram*] as my mainlight. I decided to use a cool color that would contrast with the warm ones to be added later. I put a blue gel in front of the spotlight and turned it on alone. This is what I got–overall blue with strong texture-revealing shadows."



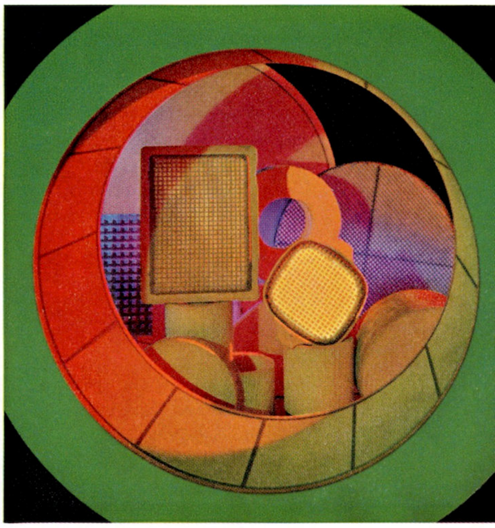
3 "My next step was to add green light from a smaller spotlight placed at the left. I adjusted its position and angle until I got the effect you see here. Notice that the still life is predominantly blue, with the green playing a secondary role as a background and accent color. It's generally a good rule to have one color dominate and keep the rest less important."



4 "Next I added a blue flood at 45 degrees right. This strongly illuminated the front of the ring and sharpened the composition. But now there was too much blue, so I repositioned the green light until it put more green on the background disks. Feeling the colors now balanced each other well, I made an exposure of five seconds at *f*/26. [This was 50 percent more than the meter indicated, to allow for bellows extension.] Then I closed the shutter and turned off all lights. The gas leading to two of the ceramic grids was turned on and ignited. I waited until the grids gave a warm glow. Then I put another five-second exposure on the same sheet of film to record the glowing grids only. What you see here is the final result, combining both exposures. The colorless ceramic has come vividly alive with contrasting warm and cool colors."



5 "Here's another version I tried. It's the same as Picture 4 except that instead of a second blue light at right, an amber light at left has been added. This makes a predominantly warm yellow composition. It's a pleasing variation, but it's not as effective as 4 because there is less color contrast between the glowing grids and the rest of the picture."



6 "Don't do anything like this! Here I set up a deliberately bad example to show you the overly garish effect you can get if you add too many colors. Reds, greens, yellows, and purples clash in a confused and ugly fashion. Use taste and discrimination. Build your color up slowly, observing the effect of each new light before you add another one. Don't overdo things."
[All photographs courtesy Corning Glass Works]

The industrial picture story

Of increasing importance in industrial photography is the picture story. It is used in company newspapers, house organs, trade journals, and promotional publications to tell a story more completely and vividly than a single picture can. It offers you a chance to demonstrate your skill not just as a photographer, but as a photojournalist.

A picture story, as we emphasized in the lesson on photojournalism, is not just a collection of individual pictures. It is an integrated sequence or group of pictures that work together. Each shot must carry the story a step further–or show a different aspect of the subject.

Ideally, a picture story should do its job with little or no caption material. But often words are needed to give the facts of where, what, when, and who–facts that may not be self-evident in the pictures. However, try to tell as much as you can by *visual* means. Look for strong, easily recognized symbols, for revealing details, and human-interest situations.

Research and planning: No other industrial assignment demands so much careful research and planning as the picture story. Before you're ready to pick up a camera, you should:

1. Clearly understand the purpose of the story, the point it is to make, how it will be used, and who will see it.
2. Spend as much time as is practical researching the subject. This may require library work, interviewing, and–most important of all –first-hand observation of the people, product, activity, and location involved.
3. Work out a shooting script. This may be an elaborate outline or just a few rough notes on a sheet of paper. But list the key shots you know you must get. Often, you'll be working with an editor or public relations man. Pool your ideas and reach an agreement on what you're expected to deliver.

Be sure to look for a good "lead" picture to be used as the first shot in the story or possibly as a cover. It should emphasize the most important aspect of your story, and it should be strong and simple in composition and easy to understand. Plan to vary your shooting distances, using long shots, medium shots and close-ups for variety. If you're using a 35-mm or 4x5 camera, remember that vertical pictures are easier than horizontals to fit into a magazine layout.

4. Complete all physical arrangements. This includes getting models, scheduling activities you want to photograph, and obtaining permissions, if any are necessary. Of course, double-check your equipment and supplies to see that you have what you need and that everything's working properly.

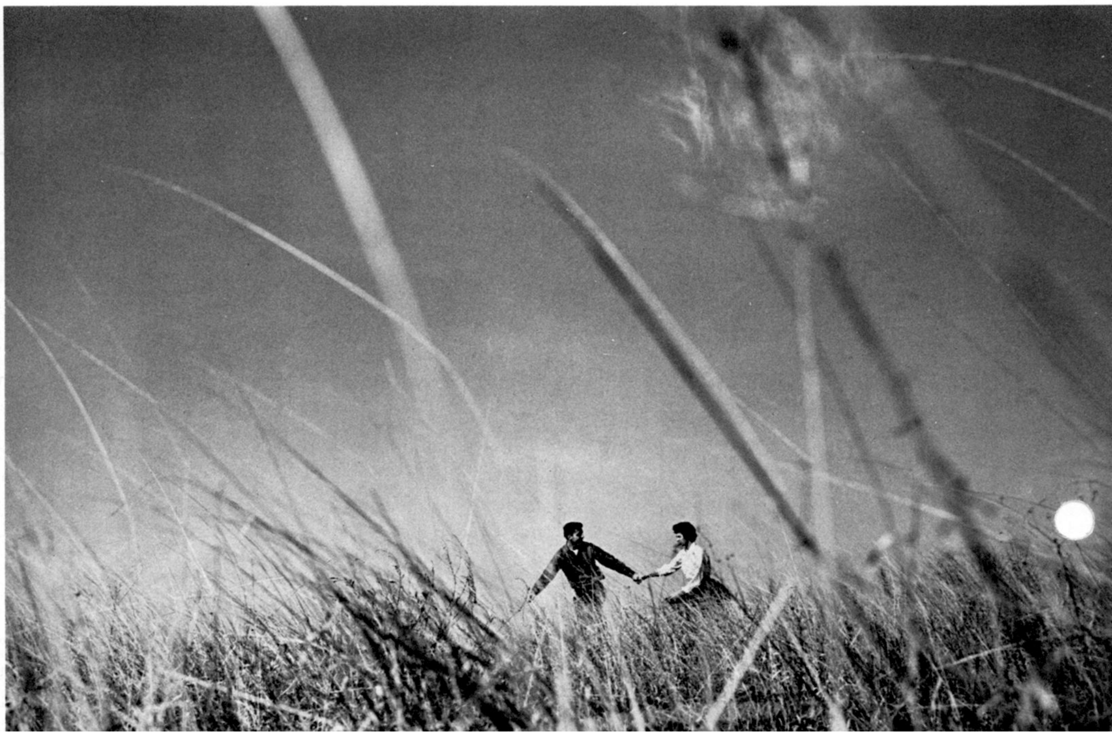
Shooting the story: When on the job, follow your script so that you're sure to get your most important shots. On the other hand, be alert to catch the unexpected things that may give you your best pictures. The happy accidents and spontaneous unfolding of events make photojournalism exciting. If you can get a quality of realism and naturalness into your picture stories–and still tell what must be told –your work should be in great demand.

Remember to take careful notes. Be especially careful to identify people correctly and get their titles and the spelling of their names right. Get signed model releases from everyone who appears in your pictures. [They may be company employees today but working somewhere else tomorrow.] And try to cause as little trouble and confusion as possible so you'll be welcome back another time.

Here and on the following pages we show you selections from two different types of picture stories. The first is a very imaginative treatment of research into air pollution by a free-lance magazine photographer on assignment for an industrial publication. The second is a thorough step-by-step visual report on how paper is made, photographed by d'Arazien to serve a variety of uses, including ads, displays, and booklets. Study them carefully: they demonstrate good ways to solve many problems typical of the picture story.

An imaginative picture story

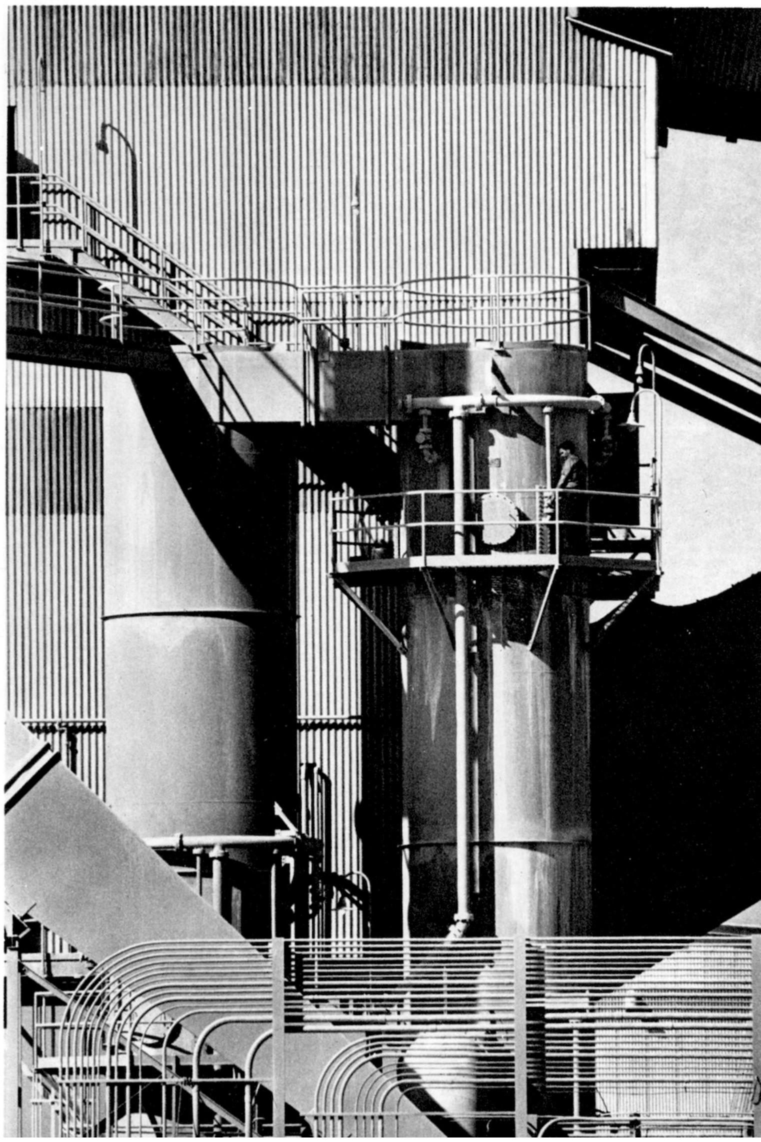
These photographs were shot for a company publication to illustrate a story called "How to Wash the Sky"–a report on research in methods for reducing air pollution. The photographer, Pete Turner, used much imagination and ingenuity in covering his subject. His purpose was to make the subject exciting and interesting, rather than to show it in realistic detail. Lighting, camera angle, selective focus, and composition helped him achieve his goal.
[All photographs courtesy American Cyanamid Co.]



Fresh air: To suggest the purity of fresh air for a lead picture to the story, Turner photographed this couple crossing an open meadow. He shot the picture with his camera in a very low position that emphasized the sweep of sky. Blurred blades of windswept grass frame the figures. Their small size and the long horizontal composition suggest the space of out-of-doors.

Collecting samples: The man with a bucket is collecting air samples containing dust. A low angle and deliberate underexposure silhouette his figure against the light. The sun itself, blazing from behind the bucket, instantly pulls our eyes to this important detail.

In the lab: An intent scientist analyzes air samples collected for study. Very shallow depth of field throws both the foreground and background out of focus, and emphasizes the searching concentration of the man's face.

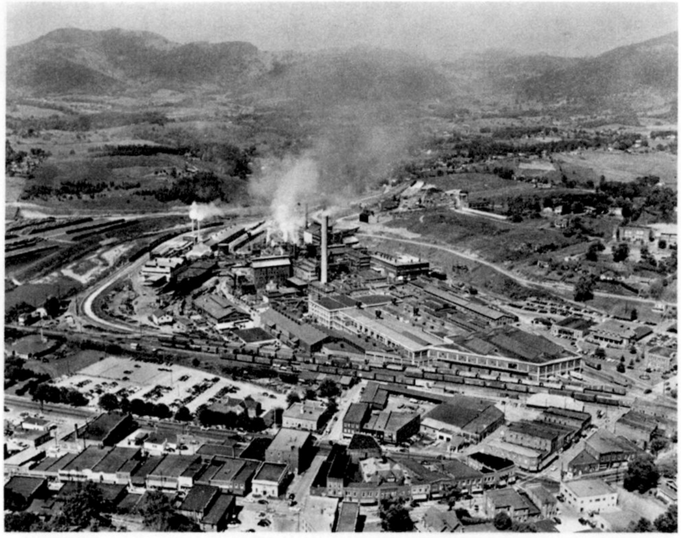


Scrubbers: These twin tanks are "scrubbers," which wash gases by means of powerful showers of water. The photographer shot the tanks in strong 45-degree daylight from a distance, using a long lens. The scene was recorded almost as an abstract composition of angular shapes and lines because of the space-flattening effect of the distant viewpoint.

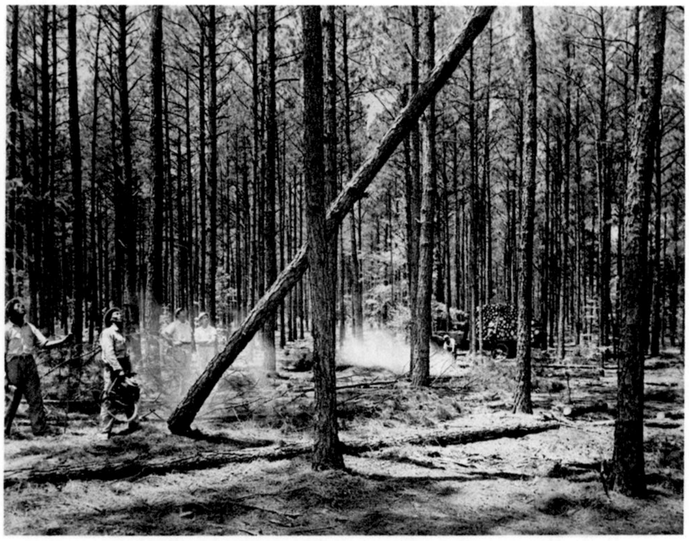
A realistic picture story

Sometimes you may be asked to do an industrial picture story showing an entire plant or production procedure in thorough, realistic detail. What's needed is a *factual report* in pictures. D'Arazien received that kind of assignment from a paper manufacturer. His job: to tell the story of paper-making from forest to delivery of the finished product. He worked on the story for months, and the pictures were so successful the company used and reused them many times in booklets, displays, ads, and reports.

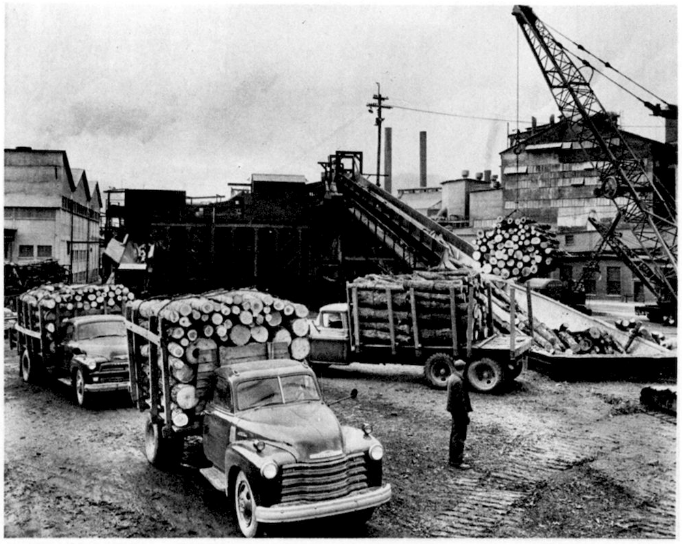
Here is a selection of photographs from the many d'Arazien took, chosen to show professional ways of handling a complex subject. In particular, notice how he uses multiple flash for the interior scenes, and how he applies the principles of composition to strengthen the point of the pictures. Note, too, that he's included people in almost every shot.



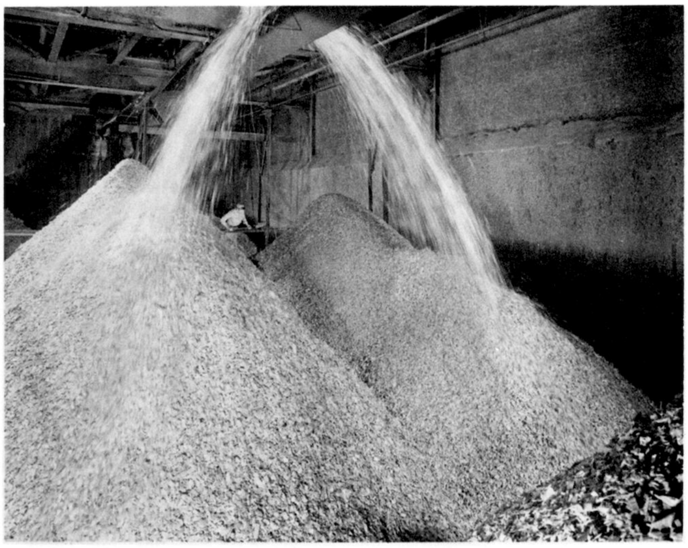
1 Bird's-eye view: D'Arazien shot this picture from the air to show the entire paper mill and its surroundings. He chose a time when smoke and steam from the chimneys indicated activity.



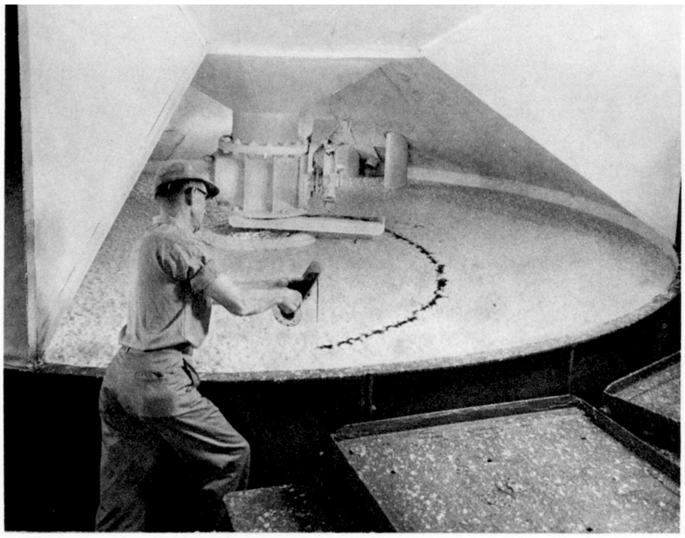
2 Raw material: The vertical pattern of tree trunks is cut by the diagonal of a falling tree. D'Arazien used six flashbulbs in the foreground to light the workmen strongly, emphasize the texture of tree bark, and fill in the dark shadows in the dense woods.



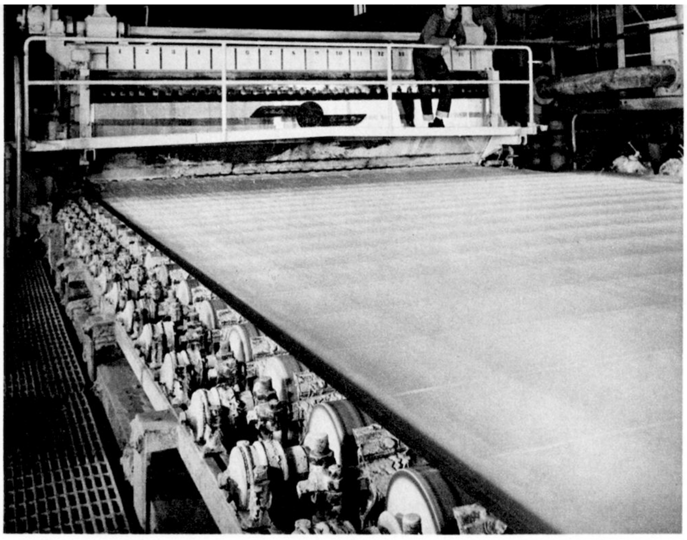
3 Into the mill: A medium long shot shows the cut logs being unloaded at the mill. The diagonal lines throughout the picture give it a feeling of movement.



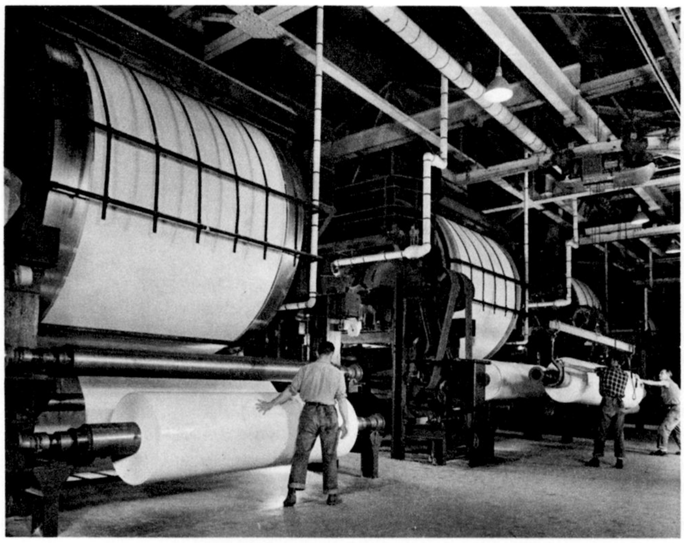
4 Mountains of chips: The tiny figure of a workman tells us how huge these cone-shaped piles of wood chips are. A slow shutter blurred the falling chips and five flashbulbs crisply illuminated the scene. A wide-angle lens gave the broad view the photographer wanted.



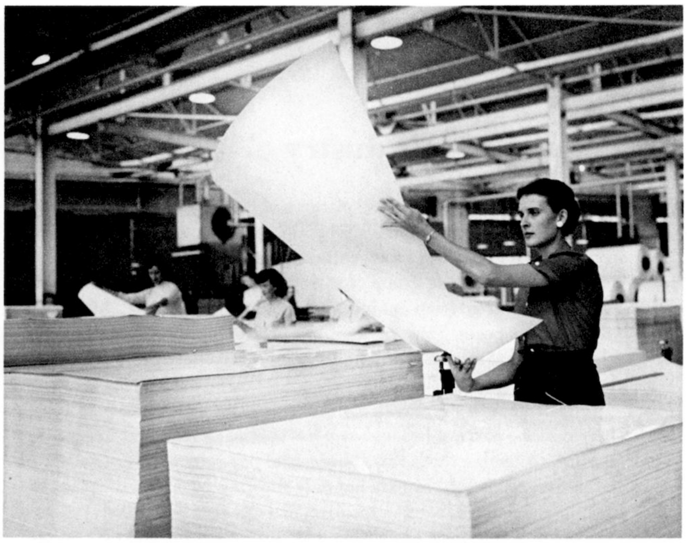
5 Preparing pulp: This medium close view shows a worker adding bluing to a vat of wood pulp. D'Arazien placed one bare flashbulb behind the center post to illuminate the vat, and used two more in reflectors–one on each side of the camera.



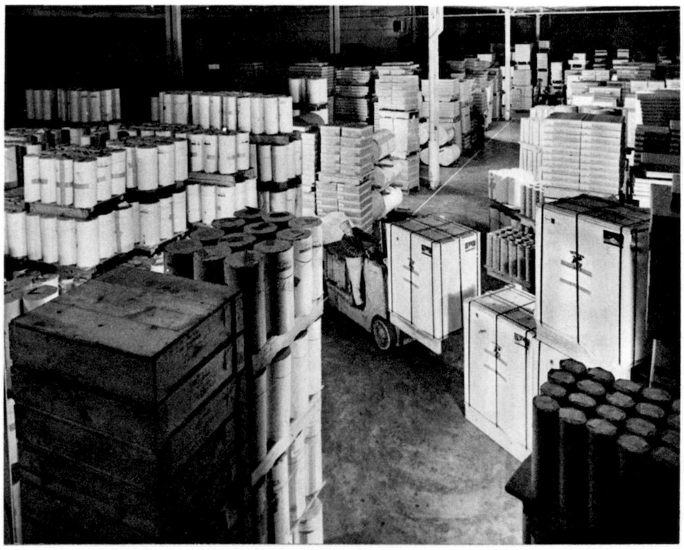
6 Rollers: Strong diagonal and horizontal lines make this a strong composition. D'Arazien chose a camera viewpoint that emphasizes the broad web of wet paper rushing by. The diminishing rollers suggest the length of the web.



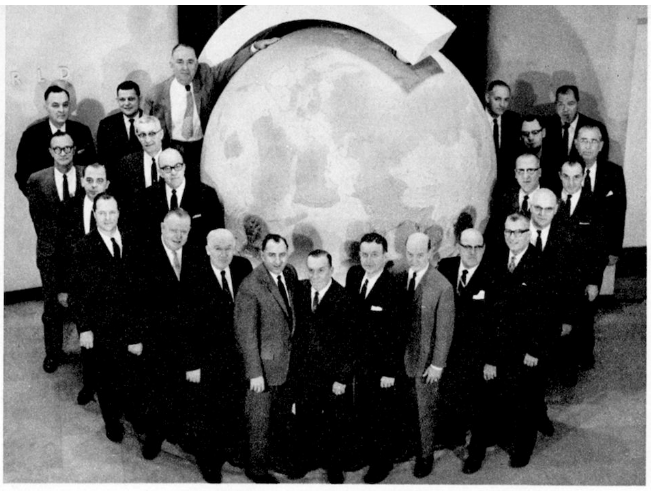
7 Adding a glossy surface: This photograph included human figures to emphasize the size of the rollers, used to give a glossy finish to the paper. Seven flashbulbs concealed in and around the machinery make the metal rollers glisten and emphasize the whiteness of the paper.



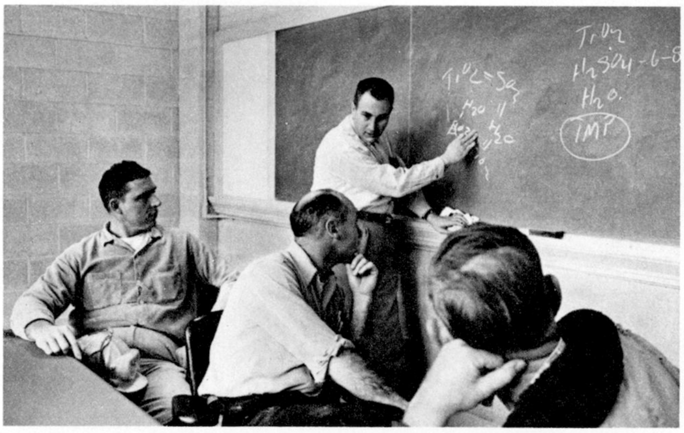
8 Inspecting: Cut sheets of paper are inspected before packaging. D'Arazien had the girl bend one sheet into the interesting curved shape shown here. The background was busy, so he softened it by throwing it out of focus.



9 Finished product: Rolls and bales of paper are shown stacked in a warehouse ready for delivery in this dramatically lighted picture. The photographer placed 13 flashbulbs along and between the aisles. He arranged them to throw strong light on the paper and truck, but to leave the background and part of the foreground in shadow. The dark stacks of paper at right and left frame the picture.
[Courtesy The Champion Paper and Fibre Co.]



To make a group portrait of 23 sales representatives from branch offices around the world, Angus McDougall posed them in a semicircle girdling a huge globe. He lighted the scene evenly with photofloods and shot down from a high angle. The result is a story-telling picture of a difficult subject.
[Courtesy *International Harvester World*]



For this candid group picture, illustrating a story on industry's educational programs, Leo Stashin used a 35-mm camera and available light. He caught the four men absorbed in the problem chalked on the blackboard. He composed the picture in depth, with the three seated figures at different distances from his camera. Psychological lines of direction knit the group together, with the instructor's intent face as the center of interest.
[Courtesy American Cyanamid Co.]

Portraits for industry

"Industry is people–and taking pictures of people is an important part of an industrial photographer's job," d'Arazien says. On one day you may be asked to portray an executive at his desk, on another day a worker at his lathe or a group of salesmen at a convention. Industrial portraits can range from outdoor or available-light candid pictures to formal studio poses. They are used in company publications, press releases, annual reports, ads, and promotion brochures, and to hang in the office.

Industrial portraiture calls for the same skills and techniques you studied in the portrait lesson, but it has special problems of its own.

First, remember that in most industrial portraits you must relate the subject to his job. You are not only showing John Doe the man, but also John Doe the dynamic executive, or John Doe the skilled craftsman. Your choice of lighting, composition, pose, and expression should emphasize the qualities important or desirable for the man's job.

Look for imaginative ways to work in story-telling props–tools, machines, products, lab equipment, charts and graphs, etc.–that quickly tell us who the man is and what he does. Often you can use a story-telling background, too, for the same purpose.

Arthur d'Arazien likes to make portraits of executives away from their offices so he can include parts of the plant itself in the picture. Of course, not every portrait calls for this treatment. But props and backgrounds, skillfully used, can give more meaning and interest to your pictures of people in industry.

Portraits under pressure

Industrial portraits frequently must be made under less than ideal conditions. You may have to shoot them on location–in a man's office, on the floor of a convention hall, or beside his machine. The lighting may be poor and the surroundings cluttered. Also, you may have very little time to do your job, and you may be subject to interruptions and delays.

D'Arazien, who has faced these problems many times, gives this advice: "Try to establish rapport with your subject immediately by striking up a friendly conversation. While you talk, quickly analyze his personality, features, and expressions. Decide whether a smiling or serious picture will be best. Shoot a few warm-up pictures, even if you know they're not right. Keep him talking, and after a few exposures he'll probably begin to relax.

"How can you talk and still set your camera, change film, etc.? Here's a little trick I use. First ask a question that's going to take some time to answer. Then, when you're ready to shoot, ask a more pointed question and watch for a good expression."

If it can be arranged, get a look beforehand at existing portraits of your subject. This will give you a chance to do some advance planning, and warn you of problems to be overcome in his appearance–a bald head, double chin, wrinkles, deepset eyes, glasses, hearing aid, etc.

Keep your equipment to a minimum and the lighting simple so you can work quickly. Bouncelight from a small flash unit often is good when you're shooting on location. Or perhaps you can use window light, plus flash or reflector fill for the shadows. If you can move your subject outdoors, try the soft and pleasing light of open shade.

Photographing groups

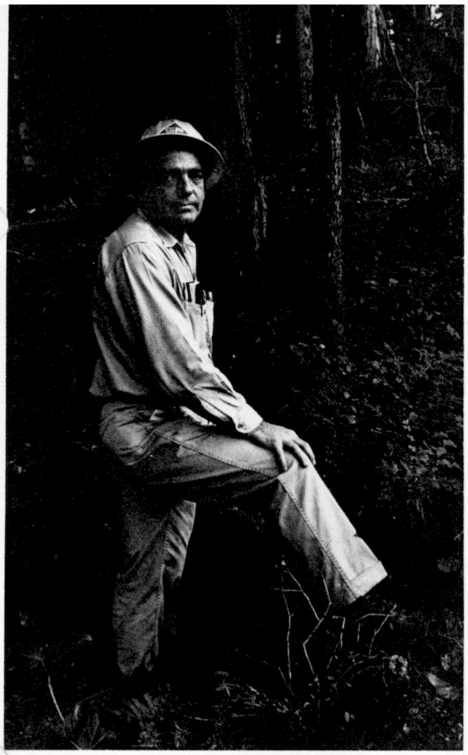
The group portrait is a frequent assignment for an industrial photographer. You may be asked to photograph the board of directors, a research team, a shop bowling league, a sales meeting, or a retirement dinner. As you know, the problems of portraiture are multiplied when you must show more than one person in the picture.

The first thing to do is find an interesting arrangement. Avoid lining people up in a straight row and shooting them at eye-level and head on. Irregular groupings, arrangements in depth, and variations with some people standing and some sitting make a much more interesting and natural picture. Often a high camera angle–from a stairway, balcony, or stepladder–can give you better composition. [However, be sure you show all faces clearly!]

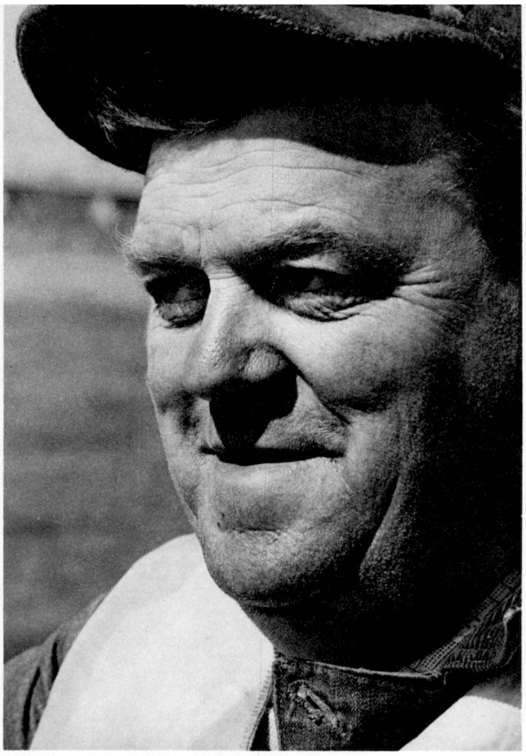
Avoid the stereotyped poses that many people assume when they have their picture taken. Don't show them pointing stiffly at something, shaking hands while staring directly at the camera rather than at each other, etc.

For a candid picture, get your subjects involved in some activity and photograph them while they're absorbed in that, not in you and your camera. For a more formal, posed picture, be sure everyone is looking at you when you shoot [one person gazing out of the picture can spoil it]. Shoot as many pictures as you have time for–it will increase your chance of getting a successful one in which nobody is shown blinking and everybody's expression is good.

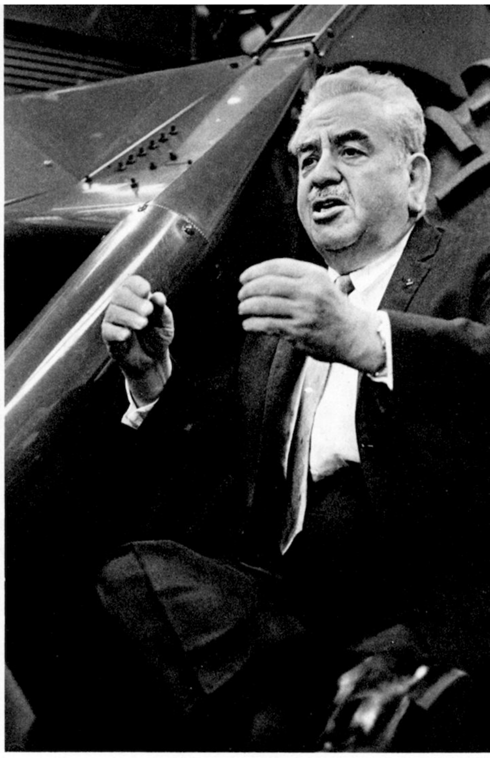
To give you an idea of the variety of portraits used by modern industry–and some of the interesting problems that must be solved–we've reproduced the work of several photographers, both company and free lance, on these two pages.



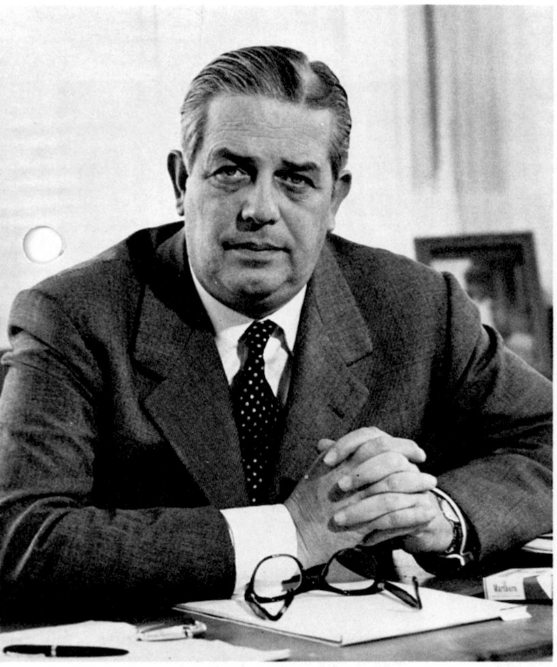
The forest background suggests the occupation of this logging boss, photographed by Ted Bronstein for a picture story in a company publication. Daylight falling from upper right strongly models the man's rugged face and his working clothes. Dramatic value contrast separates his figure from the dark tree trunks and foliage behind him.
[Courtesy *International Harvester World*]



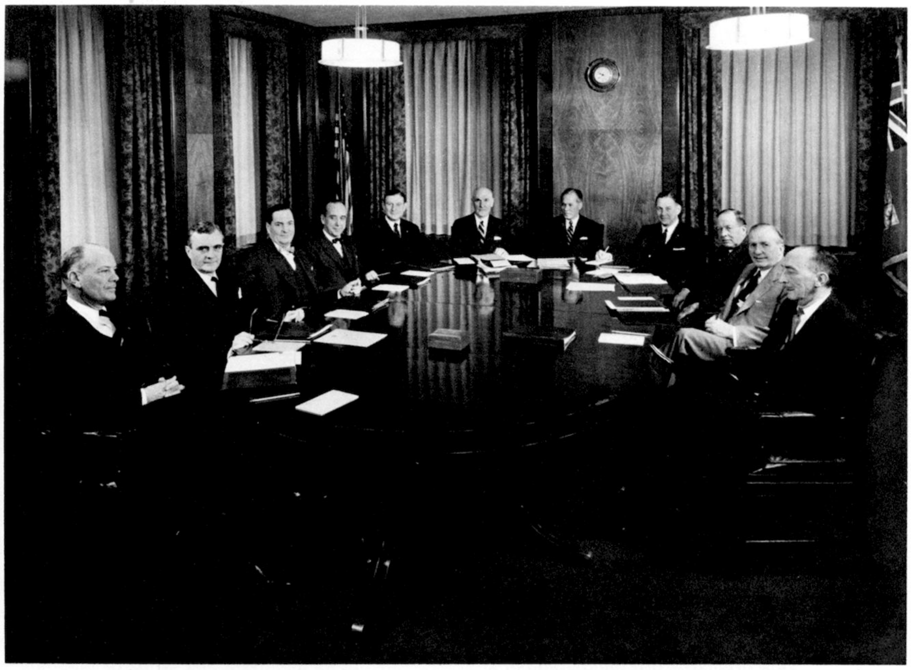
This interesting portrait of a highway maintenance worker, by Angus McDougall, was used as a cover for a company magazine. The photographer shot it with a 35-mm camera, cropping close for strong impact. He used bright daylight, which accentuates the lined, manly features of the worker. It is not only an appealing portrait, but also an effective symbol of the rugged outdoor work performed by the company's equipment.
[Courtesy *International Harvester World*]



For picture stories, a candid, available-light approach may be suitable. This lively photograph by Angus McDougall reveals the dynamic personality of an inventor. It was one of a sequence photographed with a 35-mm camera.
[Courtesy *International Harvester World*]



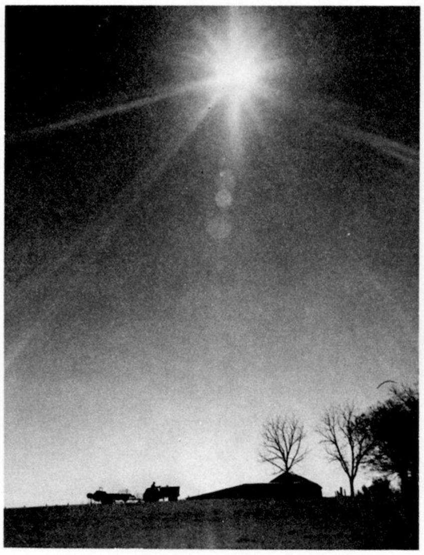
A classic type of industrial portrait is the photograph of the executive at his desk. Here, d'Arazien shot from a slightly low camera angle that adds to the subject's dignity, and used strong available light from office windows.
[Courtesy American Machine & Foundry Co.]



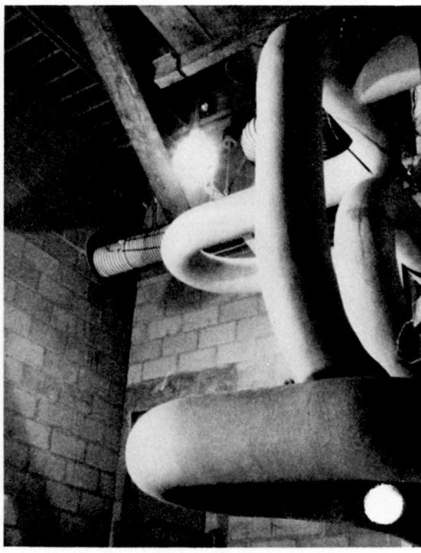
A wide-angle lens enabled d'Arazien to include eleven members of a board of directors seated around a conference table. Four floodlights provided even illumination and allowed d'Arazien to stop down enough for a wide depth of field that records all the faces in sharp focus.
[Courtesy Johns-Manville Corp., 1957]

Creative assignments in industrial photography

Today, good industrial photography is being done all over the country by plant photographers and free-lancers hired by industrial clients. As an example of the wide range of creative assignments given to industrial photographers we have selected this group of pictures. They show how the principles we have demonstrated in this lesson can be applied to a variety of subjects, large and small. Study these pictures for ideas you can adapt to your own shooting.



This dramatic photograph, taken as part of a picture story on mechanized farming in the South, was used on the cover of a company publication. Bruce Roberts employed a red filter to darken the sky and included the sun itself high above the silhouetted tractor, barn, and trees. He deliberately underexposed to lose shadow detail and achieve a black sky for contrast with the blazing sun.
[Courtesy *International Harvester World*]

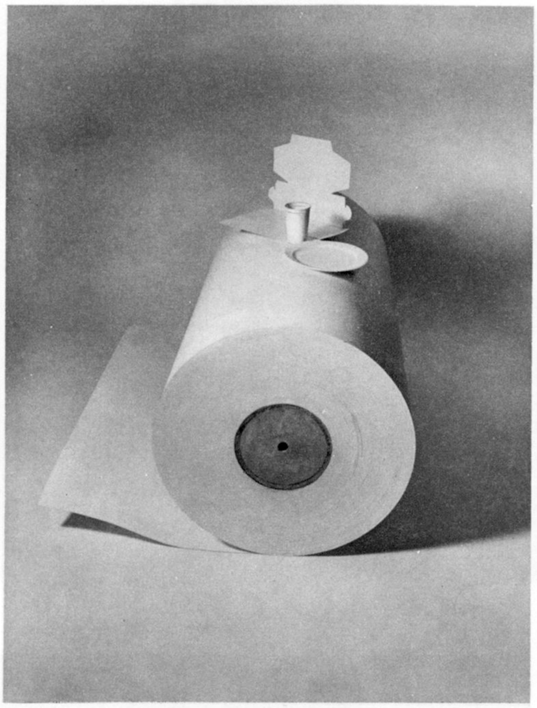


Twisting pipes form a strong design which is emphasized by the directional lighting from a single photoflood. Reproduced in color, the photograph made an eye-catching page in an annual report.
[Courtesy IBM]

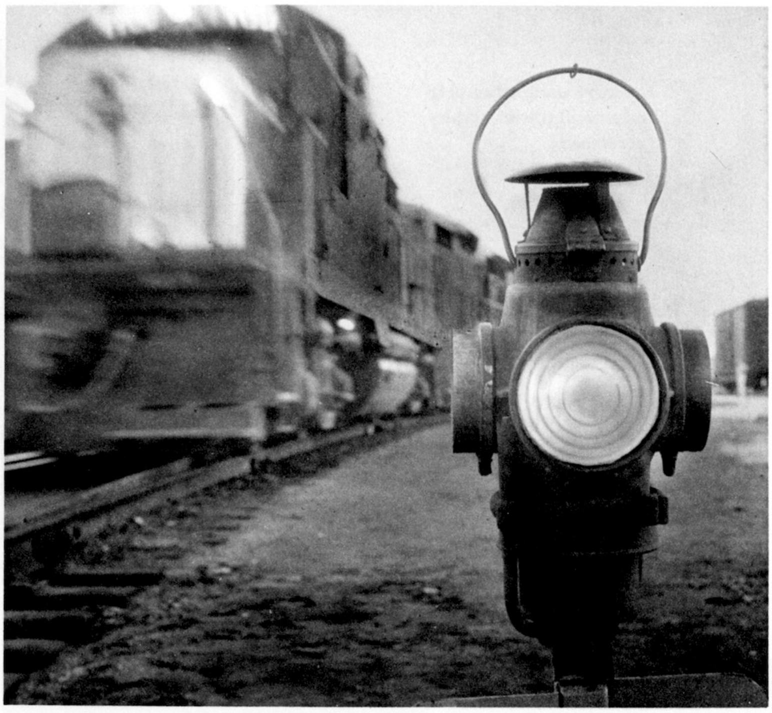
Harsh, low-angle lighting and a close-up view dramatize this photograph of a spaceman by Stephen F. Grohe. It illustrated a trade ad for a company manufacturing components used for manned space flights.
[Courtesy Honeywell, Precision Meter Division]

A chemical firm wanted a picture to dramatize the birth of an important new synthetic molecule in the laboratory. An extreme close-up of bottles, plus selective focus to blur the flask in the foreground, created this effective advertising illustration by Charles W. Smith.
[Courtesy Armour and Co.]

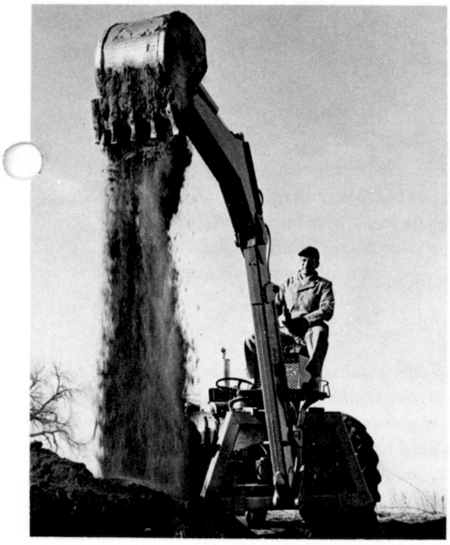
A precise pattern of repeated shapes makes this an interesting picture. In contrast to the photograph at left, where the treatment of the bottles is free and symbolic, this shot, by Bob Henriques, is sharply detailed and realistic.
[Courtesy Magnum Photos for IBM]



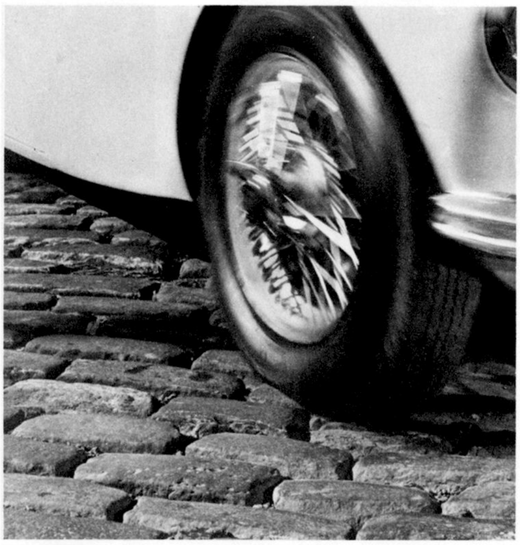
Very simple objects are arranged and lighted with striking effect in Toni Ficalora's illustration for a manufacturer of paper and cardboard packaging materials. Strong sidelighting and the shadows it creates reveal the forms and textures.
[Courtesy Union Bag-Camp Paper Corp.]



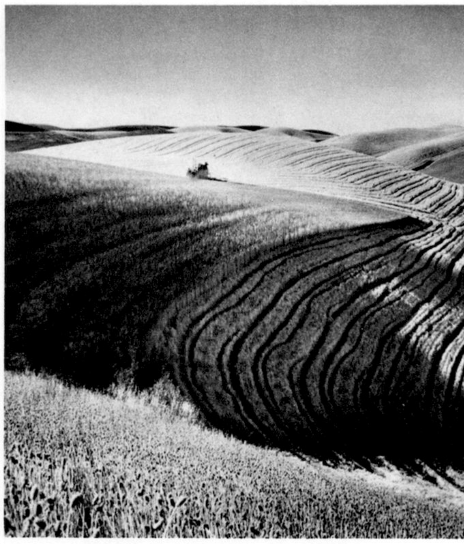
Stephen Heiser used several methods to dramatize this railroad scene. The sharply focused signal light in the foreground is the most important object in the picture; its bull's-eye of light instantly catches our attention. The train in the background is slightly out of focus and obviously moving, as shown by the motion blur registered by a slow shutter speed.
[Courtesy The First National Bank of Chicago]



Motion blur was used here to add a convincing feeling of action to a picture of a scoop at work. Merle Morris chose a low camera angle to emphasize the height of the machine, making it look bigger and more powerful than a higher viewpoint would.
[Courtesy Minneapolis-Moline, Inc.]

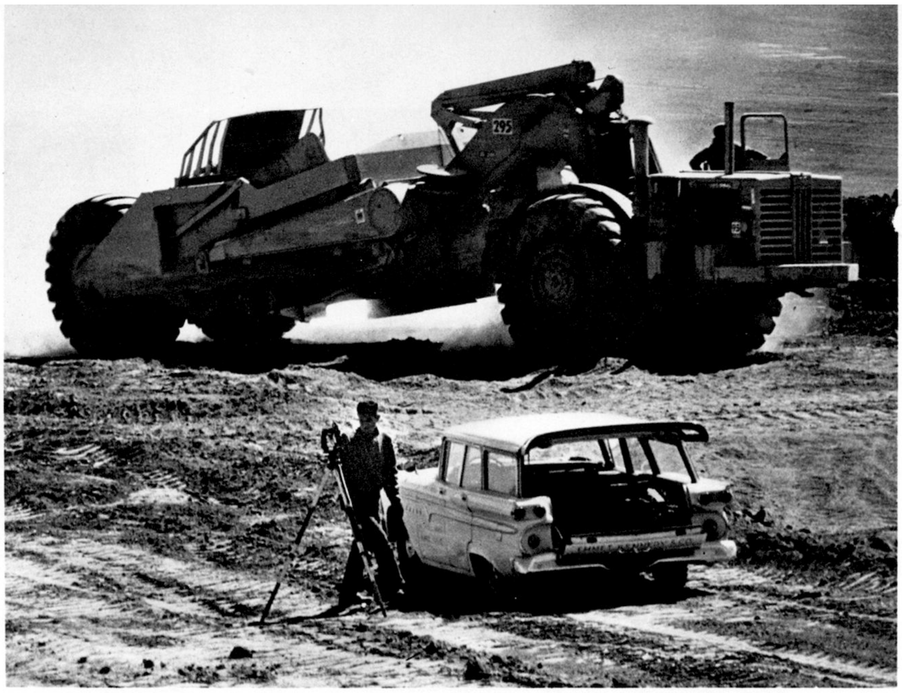


Blurred highlights on the spokes of an auto wheel convey a sense of movement, while the strongly lighted cobblestones suggest a foreign locale. A bearing company used this shot, by William Richards, in an ad in an international management magazine.
[Courtesy The Timken Roller Bearing Co.]

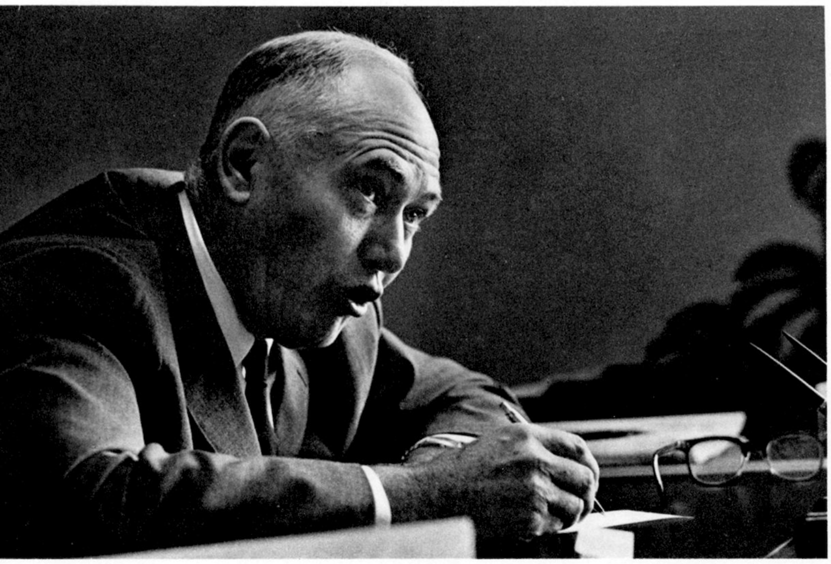


The curve of rolling hills and receding furrows suggests the vast expanse of a western farm. This unusual landscape picture by Ray Atkeson was featured in an ad for a chemical company that produces fertilizers.
[Courtesy International Minerals & Chemical Corp.]

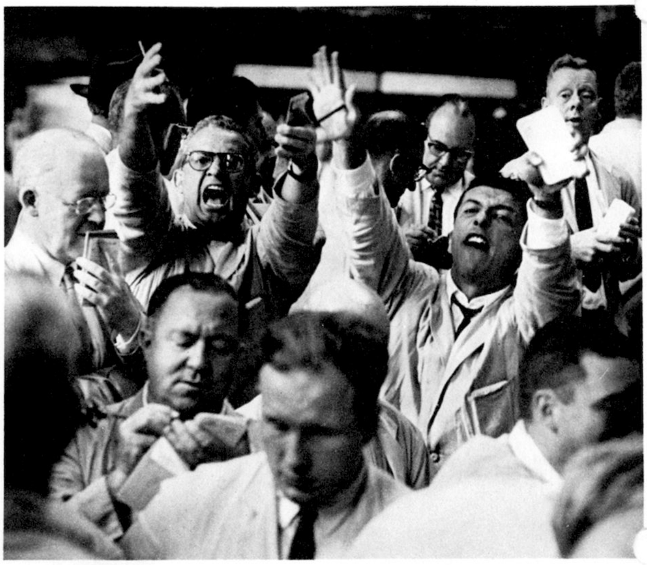
Creative assignments in industrial photography
[*continued*]



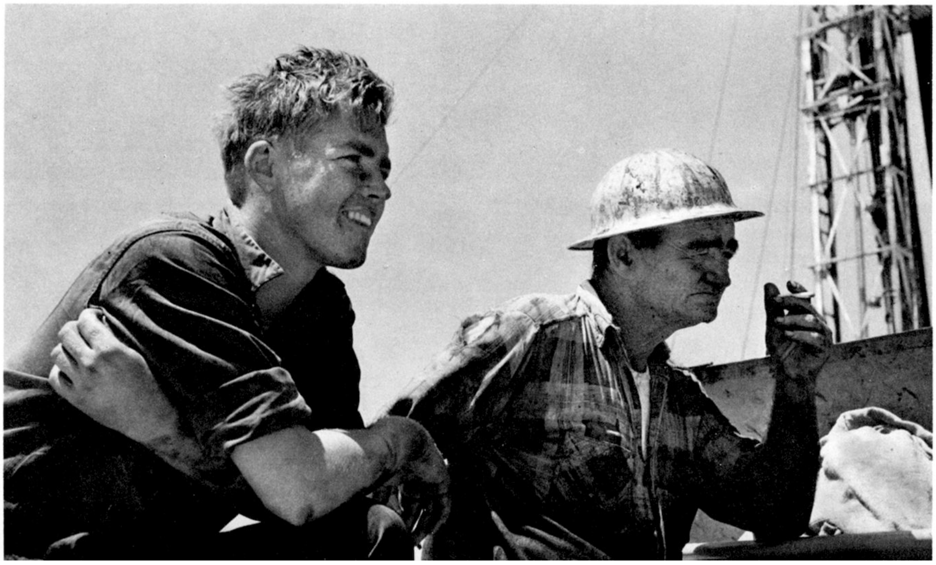
Fred Schnell chose a 350-mm lens for his 35-mm reflex camera to get this dramatic view of a giant construction vehicle. He used the perspective-flattening effect of a long lens and a relatively great camera-to-subject distance to make the machine loom large and impressive. It seems bigger than it actually is, conveying the sense of size and power the photographer wanted to get across.



Angus McDougall used a moderately long lens, a fast film, and a 35-mm camera, and shot by available light to get this animated candid close-up of an executive at his desk.



The tension and excitement of bidding at the Chicago Grain Exchange are caught in this picture by McDougall. Again he used a fast film, a miniature camera, and available light. This realistic approach is favored by some industrial publications.



Two oilfielders taking a break in the blazing sun make a strong double portrait, also by McDougall. The poses and expressions look completely natural, and the hard hat and suggestion of an oil derrick in the background tell us their occupation. [Photographs courtesy *International Harvester World*]

Dramatizing the ordinary–a checklist of ideas

As we have shown you, the problem in industrial photography often is to turn an unphotogenic subject into an interesting picture. Following is a checklist of things you might do to solve the problem. Obviously, your choice of any of these methods will depend on the subject and the purpose of the picture. Naturally, this list doesn't exhaust *all* the possibilities, but the next time you're faced with an unappealing subject you may find it helpful to check these suggestions.

Shoot an extreme close-up. Often this can make an insignificant product or machine look big and impressive.

Use a very high or very low camera angle. It may give a fresh view of a familiar object, show important details more clearly, and help solve a background problem.

Use silhouette lighting. This simple technique can work well when the subject has an interesting and distinctive outline or shape.

Use a color filter. Color-compensating filters are available in a variety of hues and intensities. You can use them at the time you shoot or during the making of a color print to add overall color for mood and emotional effect, or to suggest the quality of a product or the atmosphere of a plant.

Shoot multiple exposures. Apply d'Arazien's method of making daylight and afterdark exposures on the same sheet of film. Thus you can combine the detail of a daylight picture or the drama of a sunset with the excitement of glittering lights.

Add color with floodlights and gels. The method d'Arazien demonstrates in this lesson can be applied to various subjects –machines, interiors, and backgrounds for color portraits, as well as products. For outside scenes, try his trick of wrapping a small piece of gel around a flashbulb.

Use "open flash" to light large interiors or exteriors. If the scene is dark enough to permit you to leave the camera lens open for a time without recording ghost images, you can repeatedly fire off a flashgun to illuminate different parts of the subject. Thus just one flashgun can give you the effect of an elaborate multiple-flash setup.

Use selective focus. Blur backgrounds and strongly emphasize your subject by shooting with a large lens aperture.

Use motion blur. Sometimes a slow shutter speed can dramatize the motion in an industrial process by recording it as a blur. Experiment with different shutter speeds to get just the right degree of blur.

Add the human element. Any time you include a person in your picture you immediately increase its appeal. Look for natural, interesting ways to include people in your "hardware" pictures.

Use a long lens. The "space-flattening" effect of a shot made from a long distance can be very effective with some industrial subjects. For example, it can make a machine in the background loom huge over figures in the foreground, or it can turn a complex building into an interesting pattern. A long lens also can "bring you close" to a distant detail that you otherwise might not be able to approach.

Use a wide-angle lens. This can be invaluable when you're shooting in a cramped location, but it has other good applications, too. For example, use its perspective-distorting effect by moving in close to a foreground object you want to make big. Or use it when you want to show a worker plus a sizable part of his surroundings.

Look for patterns and repeated shapes. Industry is full of patterns created by repeated shapes–logs on the way to the mill, products coming off an assembly line, crates awaiting shipment, etc. If one object doesn't make a good picture, often a rhythmic composition of the same shape repeated many times will do the trick.

Each one of these methods is effective only to the extent that you apply it with imagination to an appropriate subject. Of course, tricks alone don't make a good industrial photograph. But the more versatility you can bring to the job, coupled with an understanding of the basic requirements and techniques of industrial photography as taught in this lesson, the better you should succeed. And the opportunities are great in this fast-growing field.

Technical notes on the photographs

Page 2
Arthur d'Arazien; 8x10 Deardorff with a super wide-angle lens; Ektachrome Daylight Type film; basic exposure 1/10 second at *f*/16 in daylight plus an additional 2-second time exposure after dark to record the glow of molten steel.

Page 4
Arthur d'Arazien; 8x10 Deardorff with a 10-inch *f*/6.3 lens; Ektachrome Daylight Type film; open flash at *f*/32; 4 blue flashbulbs.

Page 4
Arthur d'Arazien; 8x10 Deardorff with a 10-inch lens; Ektachrome Daylight Type film; open flash at *f*/25; 3 blue flashbulbs.

Page 5
Arthur d'Arazien; 8x10 Deardorff with a 10-inch lens; Ektachrome Daylight Type film; 1/25 second at *f*/22; daylight.

Page 5
Arthur d'Arazien; 8x10 Deardorff with a 10-inch lens; Ektachrome Daylight Type film; 1/25 second at *f*/32; daylight plus fill from 1 blue flashbulb.

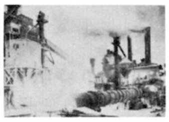
Page 7
Arthur d'Arazien; 8x10 Deardorff with a 10-inch lens; Super Panchro-Press, Type B film; 1/5 second at *f*/16; 3 bare flashbulbs.

Page 7
Arthur d'Arazien; 8x10 Deardorff with a 14-inch *f*/6.3 lens; Ektachrome Daylight Type film; open flash at *f*/25; 5 blue flashbulbs.

Page 9
Arthur d'Arazien; 8x10 Deardorff with a 7-inch lens; Ektachrome Daylight Type film; five exposures: first, 1/5 second at *f*/11, late afternoon; second, 2 minutes at *f*/11, after dark, for city lights; third, 10 seconds at *f*/11, to record Bessemer converter blast; fourth, 1 minute at *f*/11, to record other furnaces; and fifth, 30 seconds at *f*/11, to record lights of the moving train.

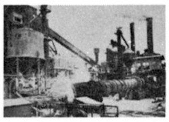
Page 9
Arthur d'Arazien; 8x10 Deardorff with a 10-inch lens; Super Panchro-Press, Type B film; red filter; 1/50 second at *f*/8; daylight.

Page 9
Arthur d'Arazien; 8x10 Deardorff with a 7-inch lens; Super Panchro-Press, Type B film; 1/50 second at *f*/16; daylight.



Page 11
Arthur d'Arazien; 8x10 Deardorff with a 10-inch lens; Ektachrome Daylight Type film; two exposures: first, 1/10 second at *f*/19, daylight; second, 2 minutes at *f*/19, after dark, during which time 5 No. 22 [white] flashbulbs wrapped in amber gels were fired.

Page 11
Arthur d'Arazien; 8x10 Deardorff with a 10-inch lens; Ektachrome Daylight Type film; two exposures: first, 1/10 second at *f*/22, daylight; second, 2 minutes at *f*/16, after dark, with 5 flashbulbs wrapped in amber gels.



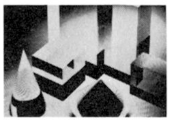
Page 11
Arthur d'Arazien; 8x10 Deardorff with a 10-inch lens; Ektachrome Daylight Type film; two exposures: first, with a CC30B filter, 1/25 second at *f*/16, daylight; second, 2 minutes at *f*/16, after dark, with 5 No. 22 flashbulbs.

Page 12
Arthur d'Arazien; 8x10 Deardorff with a 7-inch lens; Ektachrome Daylight Type film; open flash at *f*/16; 15 blue flashbulbs.

Page 13
Arthur d'Arazien; 8x10 Deardorff with a 10-inch lens; Ektachrome Daylight Type film; open flash at *f*/16; available light and 8 blue flashbulbs.

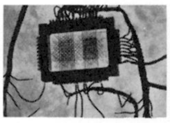
Page 13
Arthur d'Arazien; 8x10 Deardorff with a 10-inch lens; Ektachrome Daylight Type film; 1/2 second at *f*/11; available light.

Page 15
Arthur d'Arazien; 8x10 Deardorff with a 7-inch lens; Super Panchro-Press, Type B film; open flash at *f*/32; 30 No. 22 and 30 No. 50B flashbulbs and 6 two-ounce charges of flash powder.

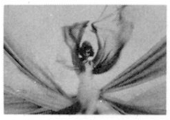


Page 16
Arthur d'Arazien; 8x10 Deardorff with a 14-inch lens; Ektachrome Type B film; 1 second at *f*/22; 3200K spotlight.

Page 17
William Richards; 5x7 view camera with an 8½-inch lens; Royal-X Pan film; 1 second at *f*/22; daylight plus a 2,000-watt spotlight.



Page 17
Arthur d'Arazien; 8x10 Deardorff with a 14-inch lens; Ektachrome Daylight Type film; 1/25 second at $f/11$; daylight.



Page 18
Henry Haberman; Hasselblad with a 38-mm $f/4.5$ lens; Plus-X film; 1/15 second at $f/11$; studio lights.

Page 18
Duane Michals; Minolta SR-2 with a 50-mm lens; Tri-X film; 1/60 second at $f/4$; available light.

Page 19
Arthur d'Arazien; 8x10 Deardorff with a 10-inch lens; Ektachrome Daylight Type film; 1/2 second at $f/11$; available light.

Page 19
Arthur d'Arazien; 8x10 Deardorff with a 10-inch lens; Ektachrome Daylight Type film; open flash at $f/11$; 1 white flashbulb wrapped in amber gelatin to light the wall, 2 blue flashbulbs for fill, and available light.

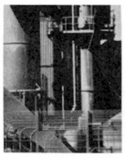
Page 19
Arthur d'Arazien; 8x10 Deardorff with a 7-inch lens; Ektachrome Daylight Type film; open flash at $f/14$; 7 blue flashbulbs.

Page 19
Arthur d'Arazien; 8x10 Deardorff with a 10-inch lens; Ektachrome Daylight Type film; 1/50 second at $f/20$; daylight.

Pages 22-23
Pete Turner: air pollution picture story.
Nikon F with a 135-mm $f/3.5$ lens; Tri-X film; 1/1,000 second at $f/11$; daylight.

Nikon F with a 135-mm $f/3.5$ lens; Tri-X film; 1/1,000 second at $f/11$; daylight.

Nikon F with a 135-mm $f/3.5$ lens; Tri-X film; 1/125 second at $f/3.5$; available light.

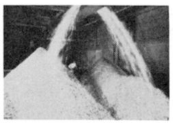


Nikon F with a 300-mm $f/5.6$ lens; Tri-X film; 1/500 second at $f/16$; daylight.

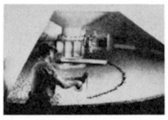
Pages 24-25
Arthur d'Arazien: paper mill picture story.
4x5 Speed Graphic with a 123-mm $f/4.7$ lens; Super Panchro-Press, Type B film; medium yellow filter; 1/250 second at $f/8$; daylight.

8x10 Deardorff with a 7-inch lens; Super Panchro-Press, Type B film; 1/50 second at $f/14$; daylight, with fill from 6 flashbulbs.

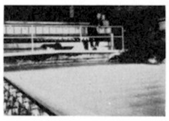
8x10 Deardorff with a 14-inch lens; Super Panchro-Press, Type B film; 1/50 second at $f/13$; daylight.



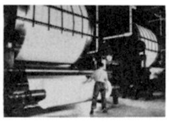
8x10 Deardorff with a 7-inch lens; Super Panchro-Press, Type B film; 1/5 second at $f/25$; 5 flashbulbs.



8x10 Deardorff with a 10-inch lens; Super Panchro-Press, Type B film; open flash at $f/25$; 3 flashbulbs.



8x10 Deardorff with a 10-inch lens; Super Panchro-Press, Type B film; 1/10 second at $f/22$; 5 flashbulbs.



8x10 Deardorff with a 7-inch lens; Super Panchro-Press, Type B film; open flash at $f/25$; 7 flashbulbs.

8x10 Deardorff with a 14-inch lens; Super Panchro-Press, Type B film; 1/25 second at $f/22$; 6 flashbulbs.

8x10 Deardorff with a 7-inch lens; Super Panchro-Press, Type B film; open flash at $f/28$; 13 flashbulbs.

Page 26
Angus McDougall; 4x5 Linhof with a 135-mm lens; Tri-X film; 1/10 second at $f/22$; floodlights.

Page 26
Leo Stashin; Leica with a 35-mm $f/2$ lens; Tri-X film; 1/60 second at $f/4.5$; available light.

Page 27
Ted Bronstein; Nikon F with a 50-mm lens; Plus-X film; 1/125 second at $f/8$; daylight.

Page 27
Angus McDougall; Nikon F with a 50-mm lens; Plus-X film; 1/25 second at *f*/16; daylight.

Page 27
Angus McDougall; Nikon F with a 50-mm lens; Tri-X film; 1/30 second at *f*/4; available light.

Page 27
Arthur d'Arazien; Hasselblad with an 80-mm lens; Tri-X film; 1/30 second at *f*/8; available light.

Page 27
Arthur d'Arazien; 8x10 Deardorff with a 10-inch lens; Super Panchro-Press, Type B film; 1/10 second at *f*/11; four 1,000-watt floodlights.

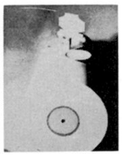
Page 28
Bruce Roberts; Leica M-2 with a 35-mm lens; Plus-X film; red filter; 1/250 second at *f*/11; daylight.

Page 28
Nikon SP with a 21-mm lens; Kodachrome Type A film; 1/10 second at *f*/8; photoflood and available light.

Page 28
Stephen F. Grohe; Rolleiflex with a 75-mm *f*/3.5 lens; Tri-X film; exposure for electronic flash at *f*/22; 2 electronic-flash units.

Page 28
Charles W. Smith; Minolta SR-3 with a 55-mm *f*/1.8 lens; Kodacolor film; 1/15 second at *f*/2; available light.

Page 28
Bob Henriques; Leica M-3 with a 35-mm *f*/2.8 lens; Kodachrome Daylight Type film; CC20M filter; 1/5 second at *f*/3.5; available light from fluorescent lamps.



Page 29
Toni Ficalora; 8x10 Deardorff; Ektacolor film; exposure for electronic flash at *f*/32; electronic flash.

Page 29
Stephen Heiser; Hasselblad with an 80-mm lens; Ektachrome Daylight Type film; 1/30 second at *f*/5.6; daylight plus available light.

Page 29
Merle Morris; Hasselblad with an 80-mm lens; Tri-X film; medium yellow filter; 1/250 second at *f*/16; daylight.

Page 29
William Richards; 5x7 view camera with an 8½-inch lens; Royal-X Pan film; 1/10 second at *f*/22; daylight.

Page 29
Ray Atkeson; 4x5 Linhof with a 135-mm lens; Ektachrome Daylight Type film; 1/50 second at *f*/11; daylight.

Page 30
Fred Schnell; Nikon F with a 350-mm *f*/4 lens; Plus-X film; 1/250 second at *f*/16; daylight.

Page 30
Angus McDougall; Nikon F with a 105-mm lens; Tri-X film; 1/30 second at *f*/5.6; available light.

Page 30
Angus McDougall; Nikon F with a 50-mm lens; Tri-X film; 1/30 second at *f*/4; available light.

Page 30
Angus McDougall; Nikon F with a 50-mm lens; Plus-X film; 1/125 second at *f*/11; daylight.